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WHAT SHALL WE ACT?

OR,

TWO HUNDRED AND FIFTY PLAYS

FROM WHICH TO CHOOSE,

WITH

HINTS ON SCENE PAINTING, MAKING-UP, ETC.

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NOTE.—Any of the Plays mentioned in this book will be mailed to any address, by the Publishers, on receipt of the price, 15 cents each.

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WHAT SHALL WE ACT?

HINTS TO BEGINNERS.

When people have decided on getting up Amateur Theatricals the question naturally follows, "What shall we act?" This handbook is intended to simplify the answer, by showing at a glance the requisites and the difficulties of over two hundred plays, all suited to amateur representation. A great many excellent and otherwise suitable plays have some difficult scenery or unobtainable property, which renders them impossible to be performed on an amateur stage; and nothing, in a small way, is more provoking than, after wading through a five-act comedy, to find, perhaps in the last scene, that a ship is introduced, or a live horse, or a water-fall, or some other equally embarrassing and impossible detail. Amateur theatricals are generally got up in a hurry, and the managers thereof have usually a great deal to do, and may be glad to be saved running over a quantity of plays in order to select one suited to their company. The plan usually followed in private theatricals is to secure two or three really good actors, choose a play which will bring out their strong points, and fill up the cast with volunteers. It is to these novices that I would give a few words of explanation of terms constantly used in stage directions, answering here a question that has often been asked me, "Oh, can you tell me what R. U. E. means?" and also a few hints as to rules absolutely necessary to be observed in order to preserve the unity of the piece. The stars are usually all right; they are used to acting, and, besides, their parts give them plenty to do, and they naturally take a sufficient interest in the plot to appear to do so: and this is where amateurs with small parts generally fail. They have, perhaps, to be for a long time on the stage with little or nothing to say; but what is going

on among the other actors may be on a subject which they should find interesting. You would not talk to your neighbor about the weather, for instance, while the marriage of your sister was being arranged, or gaze round the house in search of acquaintance while the reconciliation of your long-lost father and mother was going on. I have known beginners make their by-play more visible and audible than the main part of the performance; and nothing can be worse than this. Their question is always, "But what am I to do? I can't do nothing." The answer that naturally occurs is, "Why not? You do nothing very often in private life, and don't seem to find it difficult. If you are not wanted in the front, get away to the back and efface yourselves—pretend to talk, or look at a book, or at each other: but don't talk out loud, for the audiences at private theatricals are generally so near that it makes a confused murmur. If you are supposed to be interested in what is going on, appear, at all events, to listen to it: otherwise you convey to the audience the fact—which it is your art to suppress—that you have heard it very often already, and know all about it."

The idea that you can pick up your parts at rehearsals, or catch up the words from the prompter, is a very great mistake. You should have a thorough knowledge of the words before the rehearsals commence. The rehearsals can then be devoted to "business," and to the positions of the various actors on the stage. It is advisable to get some friend—artistic if possible—to sit in the centre of where the audience will be when the critical night arrives, and to request him to stop the rehearsal when the actors get into a confused mass. Judicious grouping is most important to the well-going of a play; and every scene (especially at the end of each act) should form a picture. For this reason, as color has to be considered in a picture as well as form, it is necessary to ascertain what the performers, especially the ladies, mean to wear; and to persuade them to adopt colors which will go well with the background and with each other. As the scenery is very frequently painted on the spot by one of the company, it may often be toned so as to harmonize with the dresses.

Another point where beginners often fail is, they do not speak loud enough. For this reason I strongly advise them to act at

rehearsals, and to get a friend in the back row to tell them candidly whether they can be heard. Old stagers are in the habit of rushing through their words, and only giving the cues distinctly. This is all very well for them, but it does not answer for beginners; and they will find the more they play their parts at rehearsal as they mean to play them at the performance, the more likely they are to be successful. The slightest part may be played well or badly, and you may light up a character in a manner not expressed by the stage directions by merely thinking it well over and considering what it would be natural for a person in such circumstances to do, and doing it.

THE STAGE.

R. U. E. R. C. D. C. D. L. C. D. L. U. E.
R. 3 E. L. 3 E.
R. 2 E. L. 2 E.
R. 1. E. L. 1 E.

O. P. POSITION OF ACTORS. P. S.
R. R. C. C. L. C. L.

THE STAGE.

C. D. Centre Door.
R. U. E. Right Upper Entrance.
R. 3 E. Right Third Entrance.
R. 2 E. Right Sec'd Entrance.
R. 1 E. Right First Entrance.
O. P. Opposite Prompt Side.

R. C. D. Right Centre Door.
L. C. D. Left Centre Door.
L. U. E. Left Upper Entrance.
L. 3 E. Left Third Entrance.
L. 2 E. Left Second Entrance.
L. 1 E. Left First Entrance.
P. S. Prompt Side.

POSITION OF ACTORS.

R. Right. R. C. Right Centre. C. Centre. L. C. Left Centre. L. Left.

FARCES, as a rule, are more troublesome to get up than comediettas, from the quantity of small properties required. The prompter has as much to do in some farces as any of the

actors (without counting prompting, which ought not to be required), all the noises behind the scenes being managed by him. The rattle of breaking crockery is imitated by sewing up old broken plates, etc., in a hamper and dropping it. In "Our Wife" a storm comes on suddenly; the thunder may be imitated by shaking a thin sheet of iron, the patter of rain by peas dropping from one end to the other of a tin box partially divided by ledges; the noise of the window bursting in by a "crash" filled with bits of tin. Where the properties required are very numerous, it is a good plan to tell off one person as "property man," who will make lists of everything that is wanted, collect them before the play begins, and see that each person has his own properties before going on. It is advisable to rehearse as much as possible with properties.

The prompter's copy of the play should be interleaved with blank paper, on which he makes notes of all he has to do; *i. e.*, ringing bells and all incidental noises; warning the various actors and actresses when they have to appear. It is well to make a note of their different entrances about half a page before they actually occur, and then, if there is a call-boy in the company, he is sent to warn them to be on the alert. Amateurs generally have to look out for themselves in these matters, and they ought to watch carefully, as nothing is more annoying to the actors on the stage than a stage-wait. In some plays dresses have to be changed during the course of a scene—everything should be placed ready beforehand, and a competent person should be in waiting to assist the actor or actress. The changing should also be rehearsed, and the time noted. If the time allowed is very short, it is as well to request the actors to play slowly during the interval, to introduce business, or even to "gag" to little. This ugly but useful word means simply to add something of your own to the author's words; and, as a general rule, it may be said that it is better to stick to the text. Of course it is frequently advisable to leave out a few sentences of the dialogue; but it is seldom an advantage to add anything to it, except in some rare instances where the sentence is so doubtfully worded as to leave the auditors in doubt as to the meaning of it.

The "tag" at the end of most plays must be left out by amateurs who only wish their pieces to run two or three nights and there-

fore need not make an appeal to the audience to "come again" indefinitely. The play generally ends quite as well without it; if it does not, the principal performer (who would speak the tag) can generally substitute something else for it which will make an effective ending to the piece. Many modern plays are written without any tag.

It may be well to remember, when fixing on the pieces to be performed, that amateurs rarely take as long in acting a play as professionals do, except where there are several scenes; and then the extra time consumed by unprofessional scene-shifters brings it up to the time mentioned at the beginning of each play; but where there is only one scene, as in a farce, where professionals have written down an hour, amateurs might usually write down three-quarters, the difference being that they speak quicker, and have not always nerve enough to "go" in for much business. I imagine all actors know what "business" means, it being as essential a part of acting as speaking is: it is, in fact, the *doing* anything in contradistinction to speaking it. Business is not by any means essentially comic; it may be sentimental, and in some cases is unspeakingly touching. Of course there may be business in putting up an umbrella, but so there is—and an unpleasant amount of it—in a dying scene. To be effective, business must be as realistic as a modern pre-Raffaelite picture. If you have to play a gardener (as, for instance, the gardener in "Sweethearts"), mark the way in which a gardener does prepare his bass for tying up his plants, the way he handles the parcel—a young tree tied up—the comfortable manner he disposes himself on the ladder for a gossip instead of work, even the way he moistens his hands when he does decide to dig—all of that is business. A butler, a milliner, a cobbler, all have tricks of manner; and human nature itself has a good many tricks which speak to the eye more quickly than words do to the ear.

MAKE-UP.

If the audience is very near it is a great mistake to make up the face too much; at least the wrinkles and crow's-feet should not

be too marked. For ladies, a little box of grease paints (sold by the publishers of this book, containing six colors) will be found very convenient; otherwise the face can be simply made up as follows: First apply cold cream or glycerine, then powder the face with violet powder or pearl powder, then apply the rouge delicately with a hare's foot, and dust a little powder over it. Eyebrows usually require darkening and penciling out, and a very delicate line of carmine under the eye has the effect of brightening it. Liquid blanc de perle or light flesh grease-paint can be used for whitening the hands and arms.

For an old man's face, an ordinary camel's-hair brush with Indian ink and a little Venetian red answers very well. Wrinkle up the forehead, and then go over all the natural lines—not too heavily. Crow's-feet are treated in the same manner; if the actor has not yet acquired any, they can be copied from some obliging elderly person. If the character represented is an individual in shirt sleeves—as a laboring man, a gardener, or a mechanic—do not forget to make up the arms as well as the hands. For bronzed or ruddy skins, some of the red earth used in distemper painting looks very well. Of course bald heads, grey wigs, and various sorts of whiskers, moustaches, or beards, add greatly to the making-up of gentlemen. When ladies consent to take old maid parts (often excellent characters) it is to be hoped they will not object to making-up and dressing accordingly; and the same may be said to gentlemen who good naturedly play seedy villains, like Krux or Randall.

SCENE-PAINTING.

The materials required are whiting, size, powder colors, charcoal, and canvas or calico. The former is much the best and the strongest, but the latter is lighter, and, where not exposed to much wear and tear, is sufficiently strong. It is, however, not so pleasant for painting on and is more inclined to crease. It must be joined horizontally; four widths are high enough for any amateur stage—twelve feet. If your stage is six yards wide you would require twenty-four yards, and so on. You must re-

member that sizing will make the canvas shrink a little. Nail the canvas on to a wall; if you have no available wall sufficiently high you must paint the top half first, rolling the lower half to keep it from being splashed. Then you roll or turn over the top half when finished, raising the lower part into its place. When you have to draw a design piecemeal in this way, it is absolutely necessary to make a sketch of the scene to copy from. You can always find a suitable scene in an art journal or print of some kind, or photograph. Copy this roughly on a larger scale on a sheet of drawing-paper. Divide this into blocks—the horizontal seams on your canvas serve as a guide; if there are three seams draw three equidistant lines across your sketch, then rule perpendicular lines, five if your cloth is six yards across; rule similar lines across the sketch, and draw the contents of each block on to the canvas. With very little knowledge of drawing, and none of perspective, a fairly correct drawing can be accomplished. After nailing the cloth up the next step is to size it. Melt four or five pounds of size with very little water; steep about a dozen pounds of whiting in a pan of water for an hour; pour off all the water, and pour on the hot size; then cover the whole of the canvas with the mixture. This is called "priming." The quickest and easiest way of doing it is to use a common white-wash brush. Then draw the design in charcoal—of course you must wait till the priming is dry—the last process is to color the design. Use a two-tie or distemper brush, and for details use smaller hog-hair brushes—the same that are used for ordinary house-painting. The colors are bought in powder; they are damped with water, and then mixed with size and whiting, each color, of course, in a separate pipkin; a palette is made of a piece of wood divided into compartments by little wooden ledges, and painted with white oil-paint some days before you require to use it. If there is no time for all this, an old tray will serve for a temporary palette very well. The method of putting on the colors in distemper differs from oil and water-color painting. In the latter, one usually lays in large flat washes, gradually working in the darker and stronger colors; in oils, the darker tones make the ground-work, and they are brightened up by degrees: but in distemper the whole process should be as nearly as possible completed in the "first intention." Keep the colors of a

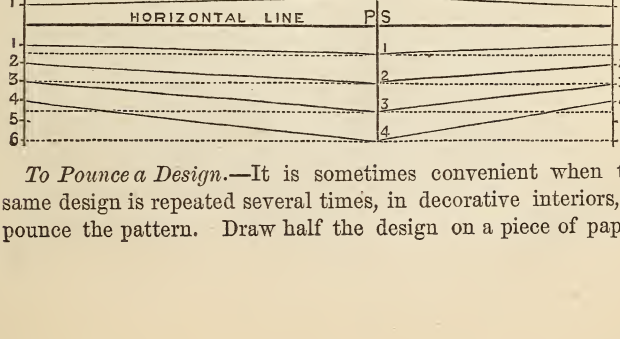
greyish tone, and let them merge into each other; a few dark touches afterwards will give sufficient distinctness. In an out-door scene begin with the sky, then the distant country, blue and hazy, greys and yellows in the middle distance, getting warm in the foreground. Thumb in the effects broadly with a large brush, but do not fill it very full, or the paint will run. Remember that the scene has to be viewed by gas or lamplight, so do not be afraid of the yellows, but avoid cold greens. A very pretty scene is a wood with a path through it (such as is required in "No Song, no Supper," and the "avenue of palms" in "Palace of Truth"), the evening light coming in low from the back and falling golden on the grass, red on the stems of the fir-trees. As you only see twelve feet or so of the trunks of the nearest trees, of course you will not draw their tops; but if the ground dips you may put in the tops of trees further off to make a background; under the trees, ferns and branches. A garden is a very usual scene. A terrace may be introduced in the foreground, with steps down into the garden. This is a good plan if the stage is low, as it gives at all events the idea of air. Interiors are generally painted in panels in two shades, as pink and brown, amber and chocolate, two shades of grey, etc. A dado and frieze are improvements, and the skirting-board should not be left out. Paint the light color first and stencil the dark upon it. For a temporary thing like this tin stencil-plates are not needed; cartridge paper, or strong brown paper varnished, I find answer very well. The pattern is drawn on the paper, cut out, and then the paper is varnished a day or two before it is used. Dip the stencil-brush into the distemper, which must hardly be moist: then hold it, not like a paint-brush, but a dagger, and dab it on.

A knowledge of perspective is most useful in scene-painting, but it cannot be acquired in a moment. The following hints may serve as a guide.

Parallel Perspective.—Find the point of sight. I generally place it on the lowest seam, about the middle. It should be the height of the eye. The spectators are sitting; besides which the stage is raised. If the stage is not raised, place the P. S. higher. All the lines vanish in this P. S. Drive in a clout nail, tie a long piece of string to it, conduct it to your corners of buildings, etc., and drew your lines accordingly. On the wings all lines below

the horizontal line should be drawn parallel to the plane of the picture; *i. e.* they should not be drawn to the vanishing point, P. S. It is a great advantage to have a stage sloping down to the front. It deceives the spectator by leading up the eye to a false perspective line, which makes the stage appear much deeper than it actually is.

Angular Perspective.—As in a street scene, which slants cornerwise from the audience. It would be perfectly impossible to find the vanishing points in the usual manner—outside the picture; the canvas cloth being probably between twenty and thirty feet wide, it would require a much longer wall than most people have at their disposal on which to continue the horizontal line and find the points of distance and vanishing points. The method usually adopted by artists is a much simpler one, and is correct enough for scene-painting. Draw a line from the top to the bottom of the picture through the point of sight; divide the space under the horizontal line into any number of equal parts—say four; every two of these spaces must be divided into three at the edge of the picture. Number them 1, 2, 3, 4, etc. Do the same at each edge of the picture; draw lines from 1 to 1, from 2 to 2, and so on. Do the same above the horizontal line. Make all the lines in the picture correspond with these lines. For angular perspective do not place the point of sight in the centre of the horizontal line, but nearer either side. If placed in the centre it gives a very stiff effect.



To Pounce a Design.—It is sometimes convenient when the same design is repeated several times, in decorative interiors, to pounce the pattern. Draw half the design on a piece of paper.

a good deal larger than the design; fold it and prick the paper, Hold this quite straight against the scene, and dust it over with the pounce-bag (made of canvas, or a stocking filled with powder color). A distinct trace of the design will be left on the canvas, when it can be gone over or filled in with paint as desired.

The sheet of canvas is called a *flat*. When there is a door cut in it, or French windows, a *backing* will be required to hide the wall of the room. It is merely a piece of canvas a good deal larger than the opening, placed in a frame or nailed on to the wall. It generally represents a terrace and a garden, or park sometimes a sea view. A strong light should be thrown on it, otherwise the flat will shadow it. Borders, or flies, are strips of canvas taken across the top of the stage. For interiors they are left white or painted pale grey; for garden scenes, trellis-work with creepers look pretty. If trees are painted on the wings some of the branches may be continued on the borders. If the scene is a cave, of course the rocks are painted up the wings and along the border; and "profile" is a great addition both for rocks and trees. It consists of pieces of pasteboard cut out and nailed on to the wooden edge of the wings, painted to correspond —as branches of trees, foliage, etc. It breaks the hard straight line of the edge of the wings—a line never found in nature, and only suitable to panels in interiors. If the wings represent columns of a portico, or any florid architecture, "profile" is indispensable to represent the entablature, acanthus leaves, and other ornaments.

In rocky scenes (as the cave scene in "Randall's Thumb"), two rows of low rocks should overlap each other, so as to hide the boards of the floor of the stage. They are made of strong pasteboard fixed into narrow pieces of wood. One long piece right across the stage (just in front of the footlights) will do, but two short pieces look better. Of course they are painted in shades of brown and grey, and sea-weed may be added. When flower-beds have to be "made-out" on the stage it is best to have them arranged in low wooden trays of the required shapes, painted green, so that they can be removed on and off bodily. It is not advisable to have these made-out beds unless the stage is a tolerably large one.

**** *Any of the following named Plays will be sent by mail on receipt of the price, 15 cents each.*

ANALYSIS OF PLAYS.

ADVICE GRATIS.*

A Farce in One Act, by Charles Dance.

Time in representation, forty minutes.

Scene.—*An apartment in* Eventide's *house. Centre window at back, open to floor, curtains to it to draw together. Veranda outside. View of the sea beyond, on flat.*

CHARACTERS.

Odbody.	Edmund.	Mrs. Eventide.
Eventide.	Grimes.	Ellen.

COSTUMES.

Odbody.—Tight nankeen pantaloons, Waterloo blue square short-tailed cut coat, light waistcoat, light neckerchief, red natural wig, drab hat, black pumps, and white silk stockings.

Eventide.—Dark blue square cut coat, white waistcoat, drab breeches, white silk stockings, and old men's shoes, white neckerchief, bald grey curled wig.

Edmund.—White trousers and waistcoat; blue coat, metal buttons; black ribbon round the neck, and shirt collar turned down; pumps and silk stockings.

Grimes.—Heavy drab livery.

Mrs. Eventide.—Pink slip and body, with white muslin over, trimmed with pink; lace cap, etc.

Ellen.—Blue slip and body, with white net over, trimmed with blue; ribbon in the hair.

Mr. and Mrs. Eventide and their son Edmund are each bent on having their own way. In the midst of wrangling, to them enters old Mr. Odbody and his ward Ellen, whom he designs to marry. Mr. Odbody's peculiarity consists in finding out what each person wants to do and then advising them to do it. In their difficulties the entire Eventide family, including the servant, Grimes, go to him one by one and ask his advice, and as they all follow it faithfully, things get into a most comical muddle. Mr. Odbody falls into disgrace, and sees Edmund carry off his ward almost under his nose. Things are amicably settled by the mar-

* All Plays marked with a (*) have, in the front, a list of the properties required, and many of them have also diagrams showing how the stage should be set.

riage of the young people. Mrs. Eventide, who is always inventing imaginary conversations, is an amusing character. The costumes are given as they were used when the play was originally produced, but it is not necessary to conform to them; they can be varied to suit the performer.

THE ÆSTHETIC COUSIN;

OR OUR UTOPIA; ITS RISE AND FALL.

A COMEDIETTA IN TWO ACTS.

Time in representation, about one hour. SCENE, *a drawing-room.*

CHARACTERS.

POLY BELL. RORY EIDERDOWN. MRS. EIDERDOWN.
COOK.

COSTUMES.

POLY BELL.—Tight-fitting velvet suit and a Roman toga.
RORY EIDERDOWN.—Riding costume, dinner dress and a hunting dress.
MRS. EIDERDOWN.—Silk dress elaborately trimmed with lace, and a loose æsthetic robe and veil.
COOK.—Cook's dress.

This play is excellently well adapted to amateur efforts, but requires good actors, with a lively sense of humor. It is very easily arranged, only one scene being required, and is an amusing hit at the "æsthetic craze" of the day. Mr. and Mrs. Eiderdown, a loving and easy-going couple, who enjoy the practical blessings of life in their comfortable but commonplace home, are expecting a visit from Poly Bell, a cousin and once rejected lover of Mrs. E's. She remembers him as a plump young gentleman, with an inordinate love for jam, and is struck with surprise and admiration when she sees him, an attenuated individual, in sage green velvet, with a melancholy countenance, who abounds in æsthetic jargon and is horror-struck by the buxom person of his hostess and by the harsh and ill-assorted colors which deck her drawing-room. He immediately sets about her reformation, and finds an apt pupil; but Mr. Eiderdown, big, bluff and jolly, will have none of him. Mrs. E., however, becomes enthusiastic over dirty greens and yellows, and arrays herself in an "utter" gown and transforms her drawing-room by means of would-be æsthetic draperies, and all very much to her husband's disgust. Poly and Mrs. E. lament his awful degeneracy and lay plans for his conversion. Several scenes ensue which may be made very funny by the introduction of good business by the performers. The plans all fail and Mr. Bell makes an ignominious exit, leaving Mrs. Eiderdown quite disgusted and quite ready to return to the realities of existence. The part of the Cook is short but good.

ALL'S FAIR IN LOVE AND WAR.*

A Comedietta in Three Acts.

Time in representation, forty-five minutes.

Scene.—*The library at Oakhurst Park, the seat of* Squire Blount, *centre doors, interior backing. Easy chairs* R. *and* L. *Couch* L. *Library chairs. Table with writing materials,* R. C. *Large wardrobe* U. E. R. *Bookcases against the flats* R. *and* L. *and* U. E. L.

CHARACTERS.

Francis Blount, Esq. (63, *A Country Squire*).
Frank Blount (22, *His Nephew*).
Buttons (26, *His Footman*).
Constance Trevor (21, *A Young Heiress under the guardianship of* Squire Blount).
Jemima, (22, *Her Maid, an advocate of woman's rights, including the* rites *of matrimony*).

COSTUMES.

Squire Blount.—First dress: grey wig, white cravat, cut-away coat, drab vest, brown breeches, and gaiters. Second dress: grey wig (curled), pink satin necktie, white vest, blue coat, bright buttons, light trousers, nosegay.
Frank Blount.—Light vest and trousers, frock coat.
Buttons.—Footman's livery, hair powdered.
Constance.—Light morning costume.
Jemima.—Chinz or muslin dress, apron with pockets, white cap with colored ribbons.

A capital comedietta and not difficult. Very good part for low comedian. This play may be given in any ordinary drawing-room, no scenery, and but few properties required.

Francis Blount is an elderly and rheumatic country squire, in love with his ward, Miss Constance Trevor, aged twenty-one, who by her father's will is obliged to marry before her twenty-second birthday, and is to forfeit half her fortune if she marries without her guardian's consent. She is secretly in love with Frank Blount, the old gentleman's nephew. Buttons is a melodramatic footman, who is always quoting Shakespeare, and in love with Jemima. These two make most of the fun; taking for their motto, "All's fair in love and war." The last four characters combine, and by an amusing stratagem get the old Squire's consent to their respective marriages. The dialogue is good, and so are all the parts. An excellent piece for amateurs.

ANIMAL MAGNETISM.

A Farce in Three Acts, by Mrs. Inchbald.

Time in representation, about an hour. Period, 18th Century. Scene, *two rooms in the* Doctor's *house.*

CHARACTERS.

Marquis.
La Fleur (*his Servant*).
Doctor.
Jeffrey (*his Servant*).
Two Servants.
Constance (*the Doctor's Ward.*)
Lisette (*her Maid*).

COSTUMES.

Marquis.—Full dress suit, embroidered, white silk stockings, pumps and buckles, handsome *robe de chambre* over it, and cap. *Second dress,* A doctor's scarlet gown.

Doctor.—Crimson velvet suit with black buttons and trimming, black stockings with white clocks, long curled powdered wig, square-toed shoes and buckles.

La Fleur.—Old-fashioned spotted velvet coat and breeches, scarlet gold-laced waistcoat, scarlet stockings with white clocks, square-toed shoes and buckles, three cornered hat and long curled wig.

Jeffrey.—Black jacket and breeches, canvas apron and sleeve covers, to tie round the waist, blue stockings, shoes, black patch over left eye.

Picard and Francois.—Black and scarlet gowns, long curled wigs, etc.

Lisette.—Neat slate colored gown, trimmed with pink, white stockings, colored shoes, and cap.

Constance.—White satin, handsomely trimmed.

The Doctor keeps his ward under lock and key, as he means to marry her and her fortune himself. Constance means to marry the Marquis, who gets into the house as a sick man. La Fleur obtains an entrance as a Magnetic Doctor; the magnetizing scenes are very funny. This is one of the plays Dickens was great in. The characters are all good, particularly La Fleur and Lisette, a very lively *soubrette.* The Doctor is an old man, La Fleur and the Marquis are light comedians, and Jeffrey is a low comedian. The dresses are very effective, the scenery simple—one room is quite sufficient—and the plot is amusing. It is very well suited for amateurs.

ANTONY AND CLEOPATRA

MARRIED AND SETTLED.*

A Burletta in One Act, by Charles Selby.

Time in representation forty-five minutes.

Scene.—Antony's *shop. Door* C. *Windows* R. *and* L. *of* C. *Door* S. E. R. *Large screen folded up near* S. E. R. *Cradle with baby in it* F. E. L. *Tailor's board before window* L. *of* C., *with coat, tailor's goose, shears,*

pants, shoes, sleeve-board, yard measure and handkerchief on it. Trunk under tailor's board, with ANTONY'S *hussar dress complete in it. Low, three legged stool near board. Coat block with coat on it,* L. U. *corner. Table* S. E. L., *with pens, ink, paper and wafers on it. Chair by table. Broken chair between door* C. *and window* L. *Counter beneath window* R. *of* C. *Caps, cap blocks, ribbons, etc., etc., on it. A pair of patterns in corner nearest door. Chair* R. *of counter. Table near* S. E. R., *with pens, ink, paper, wafers, pins, needles, and needle-work on it. Chair by table. Ironing stove and irons near* F. E. R. *Pap saucepan, with bread and milk in it, on stove. Key in each door. The windows should be fitted up with all the usual articles belonging to a milliner's and tailor's shop.*

CHARACTERS.

ANTONY (*A trifle sobered, but still gay and rollicking*).
CLEOPATRA (*A trifle wiser, but still fond of masquerading*).
LITTLE ANTONY (*A small trifle in a cradle*).

COSTUMES.

ANTONY.—Striped grey pantaloons, shabby shoes, flowered waistcoat, with rolling collar; green coat, with bright buttons; shabby cotton smoking cap, colored neckchief. *Second dress,* Scarlet cavalry trousers, black varnished leather round the bottoms and inside the legs; japanned boots, hussar jacket, trimmed with fur, powdered wig, military cap.

CLEOPATRA.—Striped light cotton gown, black silk apron, with pockets; lace cap. *Second dress,* Fashionable French boots, blue trousers, white Chesterfield wrapper, red satin vest, handsome cravat, black hat, white kid gloves. *Third dress,* Shoes, blue silk stockings, black velvet trousers, band and row of buttons up the sides; blue sash, white shirt, colored binding round the collar; black cravat, blue cap, hanging top.

Very amusing. One scene. Antony is a rollicking tailor, only a trifle sobered by matrimony, and Cleopatra, his wife, somewhat wiser, but still gay and festive. Their amusing quarrels and subsequent reconciliation form the ground-work of the piece, although it will be better to have the properties, as described in the scene above. They are not all absolutely necessary. In the course of the piece a grand Parisian Pas *Gitanacachucacracoviennebolerotarantella* is danced, for which a description of the figures is given, but anything else can be substituted for it.

ANYTHING FOR A CHANGE.

A FARCE IN ONE ACT, BY SHIRLEY BROOKS.

Time in representation, fifty-one minutes. Period, the present. SCENE, *a drawing-room.*

CHARACTERS.

MR. PAUL HONEYBALL.
MR. SWAPPINGTON.
MR. JEREMY CENSUS.
MRS. HONEYBALL.
MARGARET (*her Sister-in-law*).
ELIZA (*a Servant*).

COSTUMES, Modern.

Swappington was one of Charles Matthews' parts. He is a gentleman who prefers anything belonging to any one else to all

his own possessions. He no sooner gets a thing than he wishes to exchange or "swop" it. He only falls in love with Margaret because he is under the impression that she is Mrs. Honeyball, and so already appropriated. An unsatisfactory spouse, one would say, and not worth the trouble Mrs. Honeyball (who personates Margaret) takes to secure him for her sister-in-law; but one does not parse the motives of a farce. This one is funny and not vulgar. Swoppington must be played in a light and airy manner; the other characters can be easily filled. Both ladies must play and sing. Eliza has a nice little part. Census only appears in the last page.

THE AREA BELLE.*

A Farce in One Act, by William Brough and Andrew Halliday.

Time in representation, forty minutes. Period, the present. Scene, *a kitchen, area-steps seen through window. Practicable copper and cupboard.*

CHARACTERS.

Pitcher (*in the Police*).
Tosser (*in the Grenadiers*),
Walker Chalks (*a Milkman*).
Mrs. Croaker (*the "Missus"*).
Penelope (*the Area Belle*).

Costumes, Modern.

A well-known farce. Toole (as Pitcher) used to introduce "A Norrible Tale" with great effect, and Paul Bedford made Tosser a great success. They are rival suitors of Penelope, or of the cold mutton. While they are at supper the mistress returns unexpectedly; Pitcher hides in the copper, and Tosser in the cupboard. This necessitates a good many properties, otherwise the farce is easy and amusing, and may be undertaken by a company who are not yet old stagers. If the area steps cannot be seen through the window they must be left to the imagination of the audience. If there are a good many children and servants among them this farce is sure to be appreciated.

THE ARTIST'S STRATAGEM;
OR, WHO LOVES WHO?

A Drawing-Room Operetta in One Act, by J. Tom Burgess.

Time in representation, one hour. Scene, *a painter's studio. Period, the present time.*

CHARACTERS.

Monsieur Felix (*a French Drawing-Master*).
Frank Rattling, R. N. (*a Lieutenant in the Navy, very much at Sea*).

ERNEST HOPE, R.A. (*of the Artillery*).
FRAULEIN SPOYHALL (*a German Governess*).
VIOLET SWEETLOVE (*with a secret penchant for the Army*).
LILY SWEETLOVE (*who, in the recess of her heart, thinks it a noble thing to be connected with the Sea*).

COSTUMES, Modern.

A drawing-room operetta: the play contains the piano score of a number of the songs. The plot is briefly that Violet and Lily Sweetlove have been separated from their lovers, Frank and Ernest, through the machinations of Fraulein Spoyhall, a German governess. Monsieur Felix, an old French artist, brings them together again by a pleasant and successful stratagem. The device of making living persons pose as portraits is borrowed from "Peg Woffington," and is used here very effectively and to the great entertainment of the audience.

The design of this little musical sketch is to furnish an Operetta suitable for a drawing-room, in which, with perfect propriety, every character may be assumed by ladies. It requires no elaborate preparation. A pair of curtains to draw across the room; a second piece of drapery, to cover the picture frames; an artist's easel and palette; a few pictures in and out of frames, with two large sized picture frames (kit-cat will answer the purpose), are the only properties required. The wardrobe is equally simple. A gentleman's dressing gown and smoking cap, an undress jacket and cap of the royal navy, and the same belonging to the artillery, complete the list. These, willing hands and nimble fingers will soon supply.

ASK NO QUESTIONS.*

A BURLETTA IN TWO ACTS, BY CHARLES SELBY.

Time in representation, one hour and twenty-five minutes.

ACT I.—SCENE—*A tea garden* (illuminated), *Hospital of the Invalides in perspective. Cut trees—arbors, chairs, tables, etc.*

ACT II.—SCENE—*A drawing-room—opening* C. *on to a conservatory. A glass door in the back of which opens on to a garden, doors* R. *and* L. *in flat. Windows—*(*French*) S. E. R. *and* T. E. L. *Fire-place set complete* S. E. L.

CHARACTERS.

MATHIAS (*a veteran of the Old Guard and one of the Corps des Invalides*).
MARTINET, PETITVERRE, } *Invalides.*
COUNT ARTHUR DE CESANNE.
THEODORE.
GIMBLET.
FRANCOIS.
THE BARONESS DE SERIGNY.
CELINE.
MADAME ROSE GIMBLET.

COSTUMES.

MATHIAS. Blue military square-cut coat, lapels and collar, turned up with red, blue trousers and waistcoat, black stock, three-cornered cocked-hat, with tricolored cockade, shoes and gaiters.

MARTINET. } Ibid.
PETITVERRE. }

COUNT ARTHUR DE CESANNE. Blue French-cut half frock-coat, challi waistcoat, flowered with roses, French grey trousers, fitting to the foot, blue satin stock, white Parisian hat. *Second dress*, Light buff frock-coat.

THEODORE. Blue dress-coat and trousers, white waistcoat, black satin stock black Parisian hat.

GIMBLET. Blue sparrow-tailed dress-coat, white short-legged trousers, and white waistcoat. *Second dress*, White livery square-tailed coat, white silk stockings and shoes, white neckerchief.

FRANCOIS. Ibid.

THE BARONESS DE SERIGNY. Flowered challi, with row of crimson satin ribbon round the skirt, and bows up the front, black velvet cap, with bird of Paradise and flowers. *Second dress*, Green silk pelisse, trimmed with swans-down, orange ribbon bows up the front, yellow hat lined with blue, and red ostrich feathers.

CELINE. Pink silk pelisse, white French bonnet, *Second dress*, White muslin dress trimmed with pink ribbon.

MADAME ROSE GIMBLET. White wedding-dress, lace veil. *Second dress*, Figured muslin, scarlet apron, lace neckerchief and lace cap.

Comic and of the French school, with songs, which can be omitted if necessary. Mathias, a veteran of the Old Guard, has protected and educated Theodore, whom he has brought up as a gentlemen, but ignorant of his origin. Theodore is in love with Celine, daughter to the Baroness De Serigny, who, however, designs to marry her to a nephew, Count Arthur. The piece opens with the pretty wedding festivities of Rose and Gimblet. Old Mathias becomes intoxicated and tells more than he ought. He is taken care of for the night by Count Arthur as an old comrade of his father's, and lodged in the hotel of the Baroness. This is a splendid old woman's part. She is very terrible and very funny, and dresses in all the colors of the rainbow. The next morning Mathias makes himself very much at home, has a good scene with the servants, who try to eject him, and an excellent scene with the Baroness, whose German accent is very laughable. He recognizes in the Baroness the former sutler of his regiment and an old flame. They are both delighted at the meeting, and Mathias asks Celine's hand for Theodore. This causes a quarrel between Theodore and Count Arthur, who are about to fight, when Mathias discloses the fact that the former is really a son of the deceased Count De Cesanne, and Arthur's brother. The Baroness then consents to the marriage. This play takes extremely well with an audience, and there is opportunity for picturesque dressing. Mathias' constant recommendation to the other characters is to "Ask No Questions."

ATCHI!*

A COMEDIETTA IN ONE ACT, BY J. MADDISON MORTON.

Time in representation, forty minutes. Period, 1780. SCENE, *A garden. House in the background.*

CHARACTERS.

LORD ADONIS FICKLETON. LADY MAYDUKE.
SIR MARTIN MAYDUKE. EMILY HARGRAVE (*her Sister*).
LARKINS (*a Valet*).

COSTUMES.

Satin dresses, velvet or satin coats and breeches.

This a most amusing and easily managed little play; it is just the thing to get up at short notice in a back drawing-room, for the scene may be laid there quite as well as in a garden. The characters are all good, and none of them overpowering. Both ladies must laugh well. There is no reason why the date of this play should not be a good deal later than 1780, if more convenient. This play has the admirable point of requiring no properties except a snuff-box and a bouquet. Sir Martin is a botanist, and has invented a wonderful snuff, "*Siflox nasum pungens,*" which makes every one sneeze at the wrong moment, and gives the play its name. Lord Adonis Fickleton's character may be inferred from his name. Lady Mayduke determines that he shall not trifle with her sister's affections, and tries to get rid of him; each endeavors to outwit the other, and various complications arise, including comic jealousy on the part of Sir Martin, who imagines that his wife is the object of Lord Adonis' devotion. That fickle youth is really in earnest at last, and proposes to Emily in the midst of a fit of sneezing.

BABES IN THE WOOD.

A COMEDY IN THREE ACTS, BY TOM TAYLOR.

Time in representation, about two hours. Period, the present.

SCENES I. *and* II.—*A lodging-house drawing-room.* SCENE III.—*A room in the Queen's Bench Prison. Action of the piece extends over a fortnight.*

CHARACTERS.

MR. FRANK RUSHTON, TOPPER (*a Policeman*), *and Bailiffs.*
THE EARL OF LAZENBY. TODD (*a Bill-Discounter*).
MR. SLIDELL. LADY BLANCHE RUSHTON.
SIR GEORGE LOOSESTRIFE. MRS. BEETLE (*a Landlady*).
JEREMIAH BEETLE (*Landlord*). TROTTER, (*a Lady's-Maid*).
PEACOCK (*Valet*).

COSTUMES, Modern.

The chief objection to this piece is its length. There seem a great many characters, but many of them can be doubled. Peacock only appears in the first act, and could easily take Todd or Topper. The "Babes" are a young couple who have married without leave, and whose fathers have stopped the supplies. The Earl longs to forgive his daughter, and haunts her lodgings (hiding in the boothole and being taken for a burglar) for the purpose of catching a glimpse of her. Fear of his wife prevents his forgiving his only child openly. He, Blanche and Frank, have pathetic parts; Beetle was one of Buckstone's *roles*. Mrs. Beetle is a shrew. The young people get into difficulties, and finally into the Queen's Bench. The interest of the play centres in Lady Blanche—a part that requires the utmost delicacy and tenderness. Sir George Loosestrife and Slidell are scoundrels, whom it would be a really good-natured act to personate. There are no difficulties of stage management in this play.

THE BACHELOR'S BEDROOM;*

OR, TWO IN THE MORNING.

A Comic Scene in One Act, by Charles Mathews.

Time in representation, forty minutes.

Scene.—*A neat and plain chamber. Carpet covering stage. In centre flat a wide window, with white blind drawn down, curtains drawn over it. A window of similar dimensions on opposite side of the street, to be plainly seen through window in* C. *of stage when the curtains are drawn apart.*

CHARACTERS.

Newpenny. Stranger. Gentleman (*to appear at window*). Female (*to speak without*).

Short and funny. Poor Newpenny trying to sleep is disturbed at two in the morning by a ferocious knocking at a door in the neighborhood. As the stranger refuses to desist, Newpenny rashly invites him into his room, where he plays all sorts of pranks, and keeps his host awake the balance of the night. All of which is death to Newpenny but great fun for the audience.

THE BAILIFF'S DAUGHTER.*

A Farce in One Act, by R. G. M.

Time in representation, forty-five minutes. Scene I.—*A street.* Scene II.—*A kitchen.*

CHARACTERS.

Silas Badder (*an Old Bachelor*). Richard Eden (*his Nephew, an Artist*). Mrs. Smart (*the Bailiff's Wife, a Washerwoman*).

JEDIDIAH GRABBLE (*a Sentimental Grocer*).
TONY SMART (*a Bailiff*).
ANGELINA BADDER (*Neice to Silas—passed mark of mouth*).
NELLY SMART (*the Bailiff's Daughter*).

COSTUMES, Modern.

This farce, well played, can be made very funny. It is an excellent one for amateurs and easily gotten up.

BARDELL vs. PICKWICK.*

(THE TRIAL SCENE FROM PICKWICK).

A FARCE IN ONE ACT, BY CHARLES DICKENS.

Time in representation, thirty minutes. SCENE, *a court room.*

CHARACTERS.

SERGEANT BUZFUZ.
JUDGE STARELEIGH.
SAM WELLER.
MR. WINKLE.
OLD WELLER.
MRS. CLUPPINS.
MRS. BARDELL, MRS. SANDERS, DODSON, FOGG, SNUBBINS, PHUNKEY, SKIMPIN, USHERS, ETC.

COSTUMES.

All dress as pictured in the illustrations by Seymour and Phiz in the "Pickwick Papers."

PICKWICK.—A stout gentlemen of about fifty; bald; wears spectacles; blue or black coat, light waistcoat, tight buff breeches, black gaiters up to mid leg, shoes. Throughout the scene he is amazed at Buzfuz's language, and gets so excited that he has to be restrained.

BUZFUZ.—Red face, bullying, blustering voice and manner; black gown; horsehair wig with black tie. He imitates the principal lawyers of the day, and all the mannerisms of lawyers; the affected cough, the appealing gestures to the court, the whisperings to his junior, the adjustment of his gown, etc.

SAM WELLER.—Groom's livery, buckskin breeches, top boots, gold band round hat, clean shaved, hair short.

JUDGE STARELEIGH.—Round-faced, sleepy, snappish; wig and red gown.

WINKLE.—Walking-coat, dress of the time.

MRS. BARDELL.—Half mourning.

MRS. CLUPPINS.—Stout, showy, large-patterned dress, coal-scuttle bonnet, pattens.

MASTER BARDELL.—Black suit, white collar.

The others made up and costumed after the "Pickwick" illustrations.

This is a complete reproduction of all the dramatic incidents in the Trial Scene in Boz's "Pickwick." Mrs. Bardell and her attorneys, Dodson & Fogg, bring a suit for breach of promise of marriage against Mr. Pickwick. The Court is organized—the Justice opens the proceedings—Sergeant Buzfuz addresses the Court and Jury, questions and brow-beats the witnesses until he catches a Tartar in the person of Sam Weller, whose examination is given at length. Mrs. Bardell and her female cronies give their evidence. The Justice delivers his charge—constantly interrupted by Buzfuz; the Jury return their verdict; and Mr. Pickwick makes his famous comment.

BEAUTY AND THE BEAST.

A Play in One Act, by J. Barnsby.

Time in representation, one hour.

Scene I.—*A room in the merchant's house. Centre doors. Large round table,* c., *with cover and books, etc., on it, Fireplace,* t. e. r. *Easy chair before the fire. Window,* t. e. l. *Sofa,* l. *Chairs, ottomans, etc.*
Scene II.—*Front garden of the* Beast's *palace. Gold and silver fruits and trees. Silvered water.*
Scene III.—*Same as scene I.*
Scene IV.—*Front chamber.*
Scene V.—*The* Beast's *garden. Table spread,* c.
Scene VI.—*Same as scene IV.*
Scene VII.—*Same as scene V.*

CHARACTERS.

A Merchant.
Chimpanzo (*a Prince transformed into a Beast*).
Goblin Page (*attendant on the* Beast).
Merchant's Eldest Daughter.
Merchant's Second Daughter.
Beauty (Merchant's *third daughter—the Drudge.*)
The Fairy Aunt of Chimpanzo.
Little Fairy (*attendant on* Beauty).

COSTUMES.

Merchant.—Brown square-cut coat, long satin vest, breeches, top boots, brown George wig, cravat, riding-cloak, hat, etc. *Second dress,* Handsome gold-laced suit, court wig.

Prince Chimpanzo.—A Prince transformed into a Beast. A bear's dress and head—very much deformed. The beast's dress must be a strip one, covering a very handsome satin suit.

Goblin Page.—Scarlet tights, scarlet dress with scalloped wings (whale-boned) to open from the wrists to the ankles, red and green foil on a red face, red cap and red feather.

Eldest Daughter.—Dress of the period, powdered hair, a wrinkled make-up, with black patches on chin and cheek. *Second dress,* Gold brocade and velvet underskirt, a huge bustle, purple bonnet with lace and flowers on it.

Second Daughter.—Dress of the period, not so glaring as the first daughter's. *Second dress,* Gaudy figured satin, crimson satin bonnet, golden sunflowers round the edge; high ostrich feather plumes in same.

Beauty.—Plain and poor dress, short skirt, slippers. *Second dress,* Neat and pretty cotton. *Third dress,* Rich satin, elegantly trimmed; court wig.

Fairy Aunt.—Fairy dress, laced and spangled; satin slippers, silk tights, handsome diamond star ornament on forehead. Wand.

Little Fairy.—Fairy dress, complete.

This is one of a series of six plays written in easy verse by the author for his own family, and meets a need long felt. They are interspersed with pleasing and easy vocal music, for which the piano only is needed in accompaniment. It is not essential, however, for the performance of the play, and may be omitted where the performers are not musical.

Everybody is, of course, familiar with the plot of "Beauty and the Beast," and it only remains to be said that this piece, as also its companions, are truly charming dramatizations of the

time-honored stories which delighted us all as children. They cannot be too highly recommended.

The others of the series are "Cinderella," "The Princess," "Rosebud, or the Sleeping Beauty;" "Rumplestitskin," and "Skinflint."

BETSY BAKER.*

A FARCE IN ONE ACT, BY J. MADDISON MORTON.

Time in representation, forty-five minutes. Period, 1850, *or the present.* SCENE, *a drawing-room.*

CHARACTERS.

MR. MARMADUKE MOUSER.	MRS. MOUSER.
MR. CRUMMY.	BETSY BAKER (*a Laundress*).

COSTUMES, Modern.

One of the most amusing of Maddison Morton's farces, immortalized by Mrs. Keeley's Betsy Baker. It is a remarkably easy farce to get up, and all the parts are good; but some people might not care for the plot. Mr. Mouser is so devoted to his wife that she gets quite out of temper with him. Her cousin Crummy thinks a little jealousy will do her good, and persuades Betsy, by the promise of a greengrocer's shop for herself and her young man, to assist. The love-making on Mr. Mouser's part becomes rather too much in earnest; Betsy's is only a pretence. Mrs. Mouser is extremely jealous, and leaves off complaining that her husband "is too attentive by half." Mouser is a capital low comedian's part.

BETSY'S PROFILE.*

A COMEDIETTA IN ONE ACT, BY GUSTAVE DROZ.

Time in representation, forty minutes. SCENE, *a drawing-room.*

CHARACTERS.

PETER FERGUSON (*an American*).	HORTENSE (*a Young Widow*).
HECTOR COVILLE (*a Deputy*).	FRANCINE (*a Lady's Maid*).

COSTUMES, Modern.

A sprightly comedietta, easily gotten-up, all the characters good. Mr. Peter Ferguson, a rich and eccentric American, offers his hand to Hortense, under the impression that she resembles his deceased wife, Betsy, who was killed by a railroad accident. Hortense, engaged to Hector, refuses to listen to him, whereupon Mr. Ferguson threatens to hang himself, but is happily diverted by a telegram announcing that Betsy is not dead at all.

THE BROKEN SEAL.*

A Dramatic Sketch, in One Act, by E. Legouve.

Time in representation, fifteen minutes. Scene, *a drawing-room.*

CHARACTER.

Marie.

Costume, Modern.

This is a monologue, which requires very little scenery. Marie, the happy young wife, devoted to her husband and baby, is yet tormented by jealousy. The unseen husband lays a trap into which she falls, to his great amusement and triumph.

THE BIRTHPLACE OF PODGERS.*

A Sketch in One Act, by John Hollingshead.

Time in representation, forty minutes. Period, the present. Scene, *a working-man's room.*

CHARACTERS.

Tom Cranky (*a Working-Man*).
Mr. Maresnest (*a Literary Enthusiast*).
Edmund Earlybird (*a Lover*).
Alonzo Lexicon (*Editor of a Paper*).
Two Photographic Artists.
Mortal Podgers.
Mrs. Cranky (*a Working Woman*).
Amelia Maresnest.
Miss Penelope Lexicon (*Authoress of "Despair" and other poems*).
Two Boys.

Costumes, Modern.

Cranky (a part of J. L. Toole's) and his wife are at dinner when they are invaded by Alonzo and Penelope—literary enthusiasts in search of the birthplace of Podgers the Poet. They roam about the room, disregarding the occupants, till Cranky loses his temper; they are succeeded by two photographers and various other persons, all rhapsodizing about Podgers and ignoring Cranky. At the end the mortal Podgers (to whom the house had belonged, whence the mistake) appears half tipsy, and the enthusiasts depart. This "Sketch" is more like a charade than a regular play; but it is laughable, and some of the characters may be made a good deal of, and much "business" may be introduced.

THE BOARDING SCHOOL.*

A Farce in One Act, by W. Bayle Barnard.

Time in representation, one hour.

Scene I.—*A village green in Devonshire;* S. E. R. *stands a boarding school, board over door with inscription, "Establishment for Young Ladies." In the distance at the back, the village church with green before it, and duck pond in the centre.*

Scene II.—*The play-ground, its wall at back, with door in centre; a door opens into garden,* S. E. R.

Scene III.—*Back of the boarding school.*

Scene IV.—*The school room. A long table with desks, ranges from the front to back on* L., *and two other tables cross the room from* L. *to* R., *with benches beside each; the teacher's chair and work table, in front,* R. *Folding doors open at the back into an inner room; fireplace,* L., *with list of regulations, window opposite; a door* R. *leads into the house, another* L. *communicates with the front door.*

CHARACTERS.

Capt. Harcourt.	The Sergeant.
Cornet Kavanagh.	Mrs. Grosdenap.
Lieut. Varley.	Caroline Blythe.
Major Marsden.	Miss Mary Mite.
Farmer Holly.	Julia Manvers.
James.	Miss Biggs.

Scholars.

COSTUMES.

Capt. Harcourt.—*First dress,* red jacket, faced white, and blue trousers, trimmed with gold lace; cap with white and red horsehair tail. *Second dress,* slate colored gown, red cloak, white apron, and black bonnet. *Third dress,* light brown coat, white waistcoat, nankeen pantaloons, and white cap.

Cornet Kavanagh.—*First dress,* same as Captain Harcourt, *Second dress,* black surtout, waistcoat, and trousers, and green spectacles.

Lieut. Varley.—*First dress,* same as Captain Harcourt. *Second dress,* black frock coat and white trousers.

Major Marsden.—Red jacket, faced white; and blue trousers, trimmed with gold lace, cap with white and red horsehair tail.

Farmer Holly.—A countryman's dress.

James.—A light-blue round jacket, white trousers, and boy's cap.

Mrs. Grosdenap.—Light fawn Gros de Naples dress.

Caroline Blythe.—Scarlet silk frock, and pinafore, (*Second scene*).

Miss Mary Mite.—White muslin frock, blue bonnet and sash, *ibid.*

Julia Manvers.—Black velvet frock and white trousers, *ibid.*

Miss Biggs.—Silk gown and white apron.

This piece, produced with considerable public favor at Wallack's theatre, is well adapted for private interpretation, as it gives opportunity to a number of characters which are none of them difficult while the costumes are picturesque. A hero is always twice as much a hero if he wears regimentals. Harcourt, Kavanagh and Varley are three officers belonging to the North Devon yeomanry, on duty in a village. Time hanging heavy on their

hands, they are delighted at sight of a young ladies' boarding school taking the air in a body, and incontinently fell in love with three of the members thereof. The play describes their amusing strategems to obtain the ear, and after that the eye of the young ladies. They outwit the governess and obtain entrance to the school disguised as teachers, and contrive, ere discovery overtakes them, to pay successful court to the fair objects of their affections. This play depends entirely upon the sprightliness of the performers.

The arrangement of the school-room scene can be altered if necessary, and any out-door scene will do for the other scenes.

THE BOOTS AT THE "SWAN."

A FARCE, BY CHARLES SELBY.

Time in representation, one hour. Period, the present, or fifty years ago.

SCENE I.—*A room in an hotel.* SCENE II.—*A drawing-room.*

CHARACTERS.

HENRY HIGGINS.
CAPTAIN FRISKLY.
PETER PIPPIN (*a Page*).
JACOB EARWIG (*the Boots*).
MISS MOONSHINE.
EMILY (*her Sister*).
SALLY SMITH (*her Housemaid*).
BETTY JENKINS (*her Cook*).

COSTUMES, Modern.

An amusing and unobjectionable farce. A very good light comedian is required for Friskly; this is a "patter" part, and cannot be rattled off too quickly. Higgins is a walking gentleman in love with Emily. Miss Moonshine objects to his name, and Friskly comes to the rescue in a thoroughly original manner. Jacob, the boots at "The Swan" (or whatever the name of the nearest inn may be), is as deaf as a post; and Friskly talks to him in pantomime, which, if well done, is always much applauded. Miss Moonshine, a ridiculous, romantic old woman, given to poetry, is a capital part. A great deal of "business" can be put into this play—in Miss Moonshine's first entrance, and in her tragic exit with Friskly while Jacob snores; and in the distinct and mysterious exits made by the lady and all her servants while the supposed housebreakers, Friskly and Jacob, are hiding under the table. Higgins comes in, knowing nothing about it, and Miss Moonshine hails him as her preserver, and gives him her sister. Jacob is an excellent low comedian's part.

BRIC-A-BRAC.*

A Comedietta in one Act.

Time in representation, thirty minutes. Scene, *a drawing-room.*

CHARACTERS.

M. de Honduras. Servant. Mrs. Spoon.

Costume, Modern.

A very nice two-character piece. M. de Honduras is an ardent collector of old china, and Mrs. Spoon is a charming widow, whom he visits with a view to buying a cover from her for a tureen which adorns his collection. He finds that the cover is worthless without the hand of its owner. Dialogue bright and sparkling.

BROKEN HEARTS.

A Fairy Play in Three Acts, by W. S. Gilbert.

Time in representation, one hour and thirty minutes.

Scene.—*A tropical landscape. In the distance a calm sea. A natural fountain —a mere thread of water—falls over a rock into a natural basin* L. *An old sun-dial, formed of the upper part of a broken pillar, round the shaft of which some creeping flowers are trained, stands* R. C., *on a small mound.*

CHARACTERS.

Prince Florian.
Mousta (*a Deformed Dwarf*).
The Lady Hilda.
The Lady Vavir (*her Sister*).
The Lady Melusine.
The Lady Amanthis.

COSTUMES—1309-1350.

This poetic and beautiful play, written in blank verse, by Mr. W. S. Gilbert, cannot fail to interest any audience. The scenery and accessories are somewhat difficult for the amateur stage, but it might be managed. A deformed dwarf is one of the principal characters. The play abounds in delicate sentiment, and describes how Prince Florian lands upon the island of Broken Hearts and finds there the Lady Hilda and three other maidens, who have retired from the world in order to mourn their dead lovers. The Lady Hilda has long loved Prince Florian and thought him dead. He now for the first time sees her and woos her. After some fairy complications, in which the dwarf Mousta, the Lady Vavir and a veil, which renders its wearer invisible, play important parts, they are happy.

THE BUSY-BODY.

A COMEDY IN THREE ACTS, BY MRS. CENTLIVRE.

Time in representation, about two hours and a half. Period, 1709. *Action of the piece extends over two days.*

ACT I., SCENE I.—*The Park.* SCENE II.—*A room in* SIR FRANCIS GRIPE'S *house.*
ACT II., SCENE I.—SIR JEALOUS TRAFFICK'S *house.* SCENE II.—*Street before* CHARLES' *lodgings.* SCENE III.—*A street.* SCENE IV.—*Same as Act I., Scene II.* SCENE V.—*A tavern.* SCENE VI.—*Garden, with gate open.* SCENE VII.—*Same as Act II., Scene I.*
ACT III., SCENE I.—*Same as Act I., Scene II.* SCENE II.—*Same as Act II., Scene I.* SCENE III.—*Same as Act II., Scene III.* SCENE IV.—*Same as Act II., Scene I.*

CHARACTERS.

SIR GEORGE AIRY (*in love with* MIRANDA).
SIR FRANCIS GRIPE.
CHARLES (*his Son, in love with* ISABINDA).
SIR JEALOUS TRAFFICK.
MARPLOT.
WHISPER (CHARLES' *Servant*).
MIRANDA (*Ward of* SIR FRANCIS GRIPE).
ISABINDA (*Daughter of* SIR JEALOUS TRAFFICK.)
PATCH (ISABINDA'S *Maid*).
SCENTWELL (MIRANDA'S *Maid*).

COSTUMES.

SIR FRANCIS. Heavy square-cut, long-skirted coat, long, flapped waistcoat, silk stockings, rolled over the knee, gaiters and buckles, shoes and buckles, full black wig, three-cornered, gold-laced hat, cravat and ruffles, sword and cane.

SIR JEALOUS. Dark suit of above fashion.

SIR GEORGE. Handsome velvet coat, cut off a little in the front, white satin waistcoat and breeches, white stockings, sword, laced cravat, and ruffles, hat, with feather trimming, shoes, with red heels, buckles. *Second dress,* Plain suit. *Third dress,* Same as the first,

CHARLES. Handsome satin coat, etc., same fashion as Sir George. *Second dress,* Spanish doublet, breeches, cloak, and Spanish hat. *Third dress,* Same as first.

MARPLOT. Blue velvet coat and breeches, white satin waistcoat, etc.

WHISPER. Square-cut livery.

MIRANDA. Embroidered silk or satin open skirt, tight sleeves, and ruffles, stomacher, hair dressed high over the forehead, with a few heavy curls, mantle and mask in first scene.

ISABINDA. Gray silk dress, same fashion.

PATCH AND SCENTWELL. Plain dress of the above fashion, with aprons and mittens.

Sir George Airy is in love with two ladies—with the wit of one, whose face has always been concealed by a veil, and with the beauty of another, to whom he has never spoken, as he thinks: they turn out to be the same lady, Miranda, whose guardian (Sir Francis Gripe) intends marrying her himself, for the sake of her money. She has an excellent scene with Sir George in the first act, in which she makes a very telling exit. Her scenes with her guardian are very comic; he is so certain of her devotion to him that he allows Sir George to have a ten-minutes' interview, and receives a bribe of a hundred guineas for

his compliance. Miranda pretends to be dumb; but Sir George talks for both, alternately kneeling at her feet pleading for himself, and jumping up and answering graciously for her. Sir Jealous Traffick has betrothed his daughter to a Spaniard, and keeps her under lock and key, guarded by Patch, who is really devoted to her mistress and Charles, and does not object to flirting with his man, Whisper. This individual confides all his discoveries to his master in a whisper, to the annoyance of Marplot, who is devoured by curiosity, wishes to help every one, but spoils everything he meddles with; not from ill-nature, but stupidity and bad luck. Patch is a good chambermaid's part: her facility for inventing lies is something remarkable. However, Sir Jealous finds her out and turns her out of the house, when she evolves the idea of Charles personating the Spaniard and marrying Isabinda with her father's consent. The gentleman who plays Charles has to speak a few sentences of Spanish. The play is full of comic situations. Like in all the old plays the scenes are constantly shifted, otherwise there are no stage difficulties. Sir George and Charles are light comedians, Sir Francis and Jealous old men, and Marplot a low comedian. This play is a good one for amateurs, not too difficult. There is nothing objectionable in the plot, but a good many sentences will have to be left out. Mrs. Centlivre certainly calls a spade a spade after the fashion of her time.

CAPTAIN OF THE WATCH.*

A Farce in One Act, by J. R. Planche.

Time in representation, one hour. Period, the 17th Century. Scene I.—*A garden; a wall at the back with a door in it.* Scene II.—*A drawing-room.*

CHARACTERS.

Viscount de Ligny (*Captain of the Watch*).
Baron Vanderpotter.
Adolf de Courtray.
Officer of the Watch.
Servants and Guards.
Kristina (*Niece of the Baron*).
Katryn (*her Maid*).

COSTUMES.

Belgic (or Spanish), in the 17th Century.

The play, which the author calls a farce, but which is deserving of a better name, is very amusing and very well written; but there are two or three difficulties connected with it. In the first scene there must be a practicable wall: the stage has to be darkened gradually until it is quite dark—nothing looks more absurd than to see people groping about in bright gas-light. The dresses are very effective; the girl's dresses are particularly

pretty, and their words are most amusing. Katryn is one of the best pert chambermaid's parts I know of. Baron Vanderpotter is a comic old man. The scene is laid in Brussels; the Captain of the Watch is the *custos morum* of the city, and ought, in justice, frequently to arrest himself. This is one of Lester Wallack's parts. In one of his escapades he hides in the Baron's garden, where he and Adolf (Kristina's lover) are mistaken for each other, which leads to complications. This little play is most laughable from beginning to end.

CASTE.*

A Comedy in Three Acts, by T. W. Robertson.

Time in representation, two hours and forty-five minutes. Period, the present. Between Acts I. and II. eight months elapse; between Acts II. and III. twelve months.

Scenes I. and III.—*Poorly-furnished room; practicable window and blind; practicable railings beyond, and view of street.*
Scene II.—*A fashionable drawing-room.*

CHARACTERS.

Hon. George d'Alroy.	Dixon (*servant*).
Captain Hawtree (*his Friend*).	Marquise de St. Maur.
Eccles.	Polly Eccles.
Samuel Gerridge.	Esther Eccles.

Costumes, *Modern.*

The Hon. George d'Alroy marries Esther, the daughter of Eccles, a disreputable fellow, given to drink and idleness. The Marquise de St. Maur, George's mother, is very strong on the subject of caste, and naturally views the marriage with horror—Esther and Polly having been ballet-girls, and Polly being engaged to Sam Gerridge, a plumber and glazier redolent of putty. Polly and Sam are capital characters. Polly has two pantomime scenes of ballet—in this case very decidedly *ballet d'action*, imitating a charge of cavalry, etc. Esther is quiet and ladylike, and holds her own, even with the grande dame. George is reported killed by the Sepoys; Esther is broken-hearted, but prefers going on the stage again to parting with her baby, as the Marquise wishes. Old Eccles has hold of and spent all the money left by George for his wife's use. This old man is made unnecessarily repulsive—he even steals the coral from his baby grandson when he is left alone for a few moments with the child. He usually comes on in a half-drunken state, and in the last act is thoroughly intoxicated. Captain Hawtree is a swell, but a good-hearted one. He and George are light comedians; Sam, low comedian; Eccles, disreputable old man; Dixon has only one line; Esther, lady comedian; Polly, singing chambermaid;

and the Marquise, aristocratic old woman. She should be an imposing-looking lady, tall and stout. George is not killed, and reappears with the milk in the last act. This is a touching scene, because so natural; of course, it requires good acting. There is no difficulty about the scenery in this piece or the properties, though they include the baby—artificial, of course. There is a complete list of properties and a scene-plot at the beginning, which is very convenient.

CARRIED BY ASSAULT.*

A COMEDIETTA IN ONE ACT.

Time in representation, thirty minutes. SCENE—*A sitting room in a country house.*

CHARACTERS.

COLONEL GEORGE HAZELBROOK (*a Retired Officer*).
DAVID (*a Captain in the Army*).
MAUDE (*Colonel Hazelbrook's young Sister*).

COSTUMES, Modern.

Captain David, who is too timid to ask the hand of Maude, his Colonel's sister, is attacked by the two and "Carried by Assault." A sprightly little piece and easily managed.

CHAMPAGNE.*

A CHARADE FARCE IN ONE ACT.

Time in representation, forty minutes.

SCENES I. *and* II.—AUNT FEEBLEBODY'S *boudoir.*
SCENE III.—CLAUDE MELROSE'S *lodgings.*

CHARACTERS.

CLAUDE MELROSE (*alias Kafooslum, nephew of* AUNT FEEBLEBODY, *cousin and lover of* MARY).
BILL (*a Jack-of-all-Trades and servant to* AUNT FEEBLEBODY).
AUNT FEEBLEBODY (*an old-young lady, feeble in mind and body*).
MARY (*her niece and poor dependent*).

COSTUMES, To suit the characters.

A charade farce, in which Aunt Feeblebody is cajoled by her nephew, Claude, who professes to be a quack doctor. Some singing and plenty of fun in it. Very amusing.

"CAUGHT IN HIS OWN TOILS."*

A Farce in One Act, by R. R. C.

Time in representation, thirty minutes.

Scene, *A garden. At back of stage,* R., *a small house, with doors and windows shut; over the door, written in large letters, "The Two Pigeons!"—to the left of the stage a low hedge and set cut trees; to the* R. C., *cut trees. Night; stage dark.*

CHARACTERS.

Mr. Boisterous (*a Publican*).
Jemmie (*a Lawyer's Clerk*).
Bill Snaffles (*the Hostler*).
Sam Roots (*a Gardener*).
Mrs. Boisterous.
Helen (*her daughter*).
Joe Forest (*a Gamekeeper*).

COSTUMES.

Mr. Boisterous.—Knee breeches, stockings and shoes, shirt sleeves and waistcoat.

Jemmie.—Plaid trousers, dark coat, loud waistcoat and necktie, black hat,

Bill Snaffles.—Breeches and gaiters, etc. He possesses a horsey appearance.

Joe Forest.—Knee breeches, gaiters, green-broad hat.

Sam Roots.—Colored trousers, very thick shoes, a gardener's apron, straw hat.

Mrs. Boisterous.—A night dress, a shawl, a large cap with enormous frills, and large slippers.

Helen.—Short muslin dress and cap.

A capital farce, which requires the briskest of playing. Mr. and Mrs. Boisterous are victims of the green-eyed monster, and constantly spying on each other. Helen, their daughter, loves Jemmie, who is not worthy of her. The greatest amusement is caused by Jemmie's serenading Helen, and being mistaken for an admirer of Mrs. B.'s by her husband, who prowls around in search of the offender. Mrs. B. also prowls, hoping to catch Mr. B. in the act of serenading some other fair one. They are constantly falling over each other in this search. Mr. B. enlists the hostler and gamekeeper in his service, and with plenty of whips, big sticks, guns, dark lanterns and what not, they manage to keep the audience in roars of laughter. Jemmie, who is merely flirting with Helen, is at last caught in his own toils, and forced at the point of the big sticks, whips, guns, and so forth, to make her a formal offer of his hand.

THE CHANGELINGS.*

OR, WHICH IS WHICH?

A Play in Three Acts, by Lady Georgiana Fullerton.

Time in representation, one hour and fifteen minutes.

Acts I. *and* II., Scene.—*A room in a house in Southwark.*
Act III., Scene.—*A room in* Mrs. Dimple's *boarding-school.*

CHARACTERS.

Lady Davenant,		Rose Davenant, *alias* Mary Yates,	*Schoolgirls*
Mrs. Yates.		Fanny Marchbanks,	
Mrs. Goggle.		Jane Caldwell,	
Joan Porter (Mrs. Goggle's *servant*).		Ann Dawson,	
Mrs. Peterkin, Mrs. Rudge,	*Neighbors of* Mrs. Goggle.	Bessie Fairchild,	
		Mrs. Dimple (*Schoolmistress*).	

Two Babies.

Costumes, *Modern.*

In this little piece the characters are exclusively female. The rough but kind-hearted Joan is a good part for a comedienne. Two babies are brought to Mrs. Goggle, for protection, on the night of a terrible fire. In her confusion she forgets that the children may get "mixed," and neglects to mark them for future identification. Shortly afterwards one of them dies, and when, after the lapse of two years, the mothers come to claim their respective offspring, there is a dispute, and, in the absence of King Solomon, no one can settle it. It remains thus until the third act, when the surviving baby, now grown up, appears as a young maiden at school. She is still a bone of contention, but the matter is finally decided by her extraordinary likeness to her dead father. The two mothers amiably conclude to live together and share the daughter between them.

CHARITY.*

A Play in Four Acts, by W. S. Gilbert.

Time in representation, two hours and fifteen minutes.

Scene.—Act I.—*Boudoir in* Mrs. Van Brugh's *country house.*
Act II.—*Another room in* Mrs. Van Brugh's *house.*
Act III.—*Room in* Mr. Smailey's *house.*
Act IV.—*Library at* Dr. Athelney's.

[*A few days interval between each act.*]

CHARACTERS.

Dr. Athelney (*a Colonial Bishop-Elect*).	Butler.
	Footman.

TED ATHELNEY (*his Son, aged* 38).
MR. SMAILEY (*a Country Gentleman, aged* 60).
FRED. SMAILEY (*his Son, aged* 22).
MR. FITZ PARTINGTON (*a Private Inquiry Officer*).
GROOM.
MRS. VAN BRUGH (*a Widow, aged* 33).
EVE (*her Daughter, aged* 17).
RUTH TREDGETT (*a Tramp, aged* 37).

COSTUMES, Modern.

This fine play is well known to the public through the impersonation of Ruth Tredgett by Miss Fanny Davenport. Unlike many plays, while it interests and amuses, its moral is keenly pointed and conveys a scathing rebuke to those hypocrites whose goodness is all upon their tongues, and whose hearts are full of selfishness and corruption. Mrs. Van Brugh, a wealthy woman, deservedly honored and beloved by all, was never married to the man whose widow she was supposed to be. For eighteen years she has endeavored, by a beautiful life, filled with benevolence and good works, to atone for her error. This is discovered by Jonas Smailey, a sneaking hypocrite. He is also the heir to her property, if he can prove that she was not the wife of Captain Van Brugh. He sets Fitz Partington, a private detective, upon her track, little thinking that Fitz Partington is investigating a villainy committed by him some twenty years previous. After exposing Mrs. Van Brugh's secret and taking her property, he is at last brought to book through the efforts of Fitz Partington and Ruth Tredgett, a tramp, who has been rescued from her abandoned life and cared for by Mrs. Van Brugh. The latter, with her daughter Eve, is consoled and taken care of by her devoted friends, Dr. Althelney and his son Ted, and they take up their abode in a new land, where Dr. Athelney has been appointed a Colonial Bishop. The play ends with the just exposure and punishment of the two scoundrels, father and son. This piece requires strong acting, as every one of the characters are good.

CHECKMATE.*

A COMEDY IN TWO ACTS, BY ANDREW HALLIDAY.

Time in representation, one hour and a half. Period, the present.

SCENE I.—*Coffee room in an hotel.* SCENE II.—*Garden, with entrance to the hall on one side; garden-wall and gate (or door) on the other.*

CHARACTERS.

SIR EVERTON TOFFEE.
SAM WINKLE (*his Groom*).
HENRY (*Waiter at the hotel*).
PARSLEY (*a Gardener*).
STRAP (*a Stableman*),
CHEEKS (*a Page-boy*).
BOTTLES (*a Butler*).
MISS CHARLOTTE RUSSE.
MARTHA BUNN (*her Maid*).
MARY ANN, JANE, MATTIE, } *Servants.*

COSTUMES, Modern.

A laughable comedy and a good one to select where there are several beginners desirous of parts. Henry only appears in the first act, so the same actor can take one of the other servants who only appear in the second. The important characters are Sir Everton, Sam, Miss Russe and Martha Bunn. The work is pretty evenly divided between them. Sir Everton and his cousin Charlotte have not seen each other since they were children, but a marriage has been arranged; the idea strikes each of them to change places with their respective man and maid. All four have to make a quick change of dress during the first act. Sir Everton is dumb with horror at seeing the vulgar creature his betrothed has developed into, but at last discovers the very lady-like maid is his cousin. Charlotte sees through his disguise much more quickly; there is a pretty scene between them when the truth dawns on them. Sam is a good low comedian's part. He and Martha have luncheon in the garden scene. The minor parts are good as far as they go.

THE CHILD OF CIRCUMSTANCES;

OR,

THE LONG LOST FATHER, AND THE FORCE OF FANCY COULD NO FARTHER GO.

A SENSATIONAL DRAMA, IN THREE ACTS.

Time in representation, one hour. Period, eighteen hundred and something.

SCENE.—ACT I.—*A drawing-room.*
ACT II.—*Cabin of H. M. S. "Blue Blazes."*
ACT III.—*The shores of a desert island.*

N. B.—These scenes can be left entirely to the taste, imagination, or resources of the stage manager if necessary.

PLACE.—*The first act takes place in England, the second act on the sea somewhere, and the third act on a desert island, the latitude and longitude indifferent.*

CHARACTERS.

ROBINSON PROSPERO (*the monarch of all he surveys*).
CALIBAN FRIDAY (*a black and a faithful follower, always after* PROSPERO).
TOM TRUSTY (*an interesting young man, in love with* GRACE).
DIDDLER NIPCHEESE (*an old purser and a villain, in love with* GRACE).
CABIN BOY.
GRACE WHATSHERNAME (*the child of circumstances*).
POLLY PERT (*a damsel attending on* GRACE).
TABBY (*a real cat*).
Tinkers, tailors, soldiers, sailors, 'pothecaries, ploughboys, thieves, or anybody else, all of whom are invisible.

COSTUMES.

According to fancy, but very outre.

This is a burlesque in three acts, and finds much favor with an audience. There is a good deal of music which is lively and pretty. Grace Whatshername, the "long lost daughter," has a good singing part. With good acting, very funny indeed. A cat is introduced throughout, and creates much laughter, and brings about the denouement. Excellent negro part in it.

CHILDHOOD'S DREAMS.

A Comedy in One Act, by Sir Charles L. Young.

Time in representation, one hour.

Scene.—*Drawing-room in* Lady Richmond's *house, in Mayfair.*

CHARACTERS.

Lady Richmond (*a Widow, aged* 30).
Dorothy (*her Sister, aged* 18).
Peter Barwise (*Q. C., aged* 40).
Hugh Colerayne (*Capt. R. A., aged* 32).

Costumes, Modern.

A capital one-act comedy, requiring but one scene—a drawing-room. Could be prepared, if necessary, at a few hours' notice. Lady Richmond, an interesting widow, has for five years cherished the recollection of Hugh Colerayne, her boy lover, the playmate of her childhood. During this time she has received the constant attention of Mr. Barwise, who is at once her lover and legal adviser. Hugh, all this time on service in India, returns suddenly and finds that somehow his Josephine is not what his fancy painted her, while Josephine cannot recognize her young lover in this bronzed and bearded man. When it turns out that Dorothy, a younger sister of Lady R.'s, has written the letter supposed by Capt. Colerayne to be from Josephine, they all change partners, and make up their minds that while "Childhood's Dreams" were sweet, they are not to be compared to the deeper affections of maturity.

COOL AS A CUCUMBER.*

A Farce in One Act, by W. Blanchard Jerrold.

Time in representation, fifty minutes. Period, the present. Scene, *a Drawing-room.*

CHARACTERS.

Old Barkins.
Frederick Barkins (*his Son*).
Miss Jessy Honito
Wiggins (*a Maid*).
Plumper.

Costumes, Modern.

Plumper was one of Charles Mathew's great parts. The other characters have only to know their words well, Plumper makes the play. He is the individual who is "cool as a cucumber," introduces himself into Barkins senior's house, criticises the furniture, changes the positions of the pictures, orders lunch, makes love to the maid-servant, and makes himself generally at home. Frederick and Jessy are a walking lady and gentleman mutually attached; the old man does the stern parent and refuses his blessing, though Plumper constitutes himself the audience and disapproves strongly of this out-of-date proceeding. The play is ended, the curtain descends, Plumper is left in front appealing to the audience against this disgracefully bad finale; when old Barkins relents the curtain goes up again, and the play ends with a comic blessing, Jessy and Frederick kneeling at old Barkins' feet, Plumper standing on a chair behind them and holding his open umbrella over the group. An excellent after-piece, quick and laughable, and easy to get up.

COUSIN FLORENCE.*

A COMEDIETTA IN TWO ACTS.

Time in representation, thirty minutes.

ACT I., SCENE.—*A morning room. Window in flat, with garden beyond. Entrances* R, *and* L.

ACT II., SCENE.—*Drawing-room at* LADY DONNINGTON'S *arranged for a Soiree.*

CHARACTERS.

PERCY ALDERSON	LADY DONNINGTON.	MRS. PLOTTER.
JACOB	ADELA.	MISS SHARPSETT.
MR. DODD.	TRIMMER.	FLORENCE GAYTHORN.
MR. MUDGE.	LADY TOWNTALK	

COSTUMES, *Modern.*

Very suitable for a drawing-room. Lady Donnington is over head and ears in debt, and living on her expectations from a rich Indian uncle. Florence Gaythorn is in love with Percy Alderson, who attends to her ladyship's business. She is a niece of the latter, and treated by her as a sort of dependent. The crash comes at last, and the old Indian uncle makes his appearance on the scene under the name of Mudge. He is disgusted with Lady D.'s selfishness, and announces Florence as his granddaughter and heiress, also giving his sanction to her union with Percy. But they take pity on Lady Donnington, and heap coals of fire on her head by extricating her from her embarrassments.

A COUSIN TO THEM ALL.*

A Comedietta in One Act.

Time in representation twenty-five minutes.

Scene.—*A Kitchen.*

CHARACTERS.

Sampson Stuffer (*a Policeman*). Belinda Bunkum (*a Cook*).

COSTUMES.

Samson Stuffer.—Blue uniform, long stuffed white gloves, absurb beard, helmet, and truncheon.
Belinda Bunkum.—Smart domestic dress, cap, etc.

Short and good, in one scene. Only two characters—a policeman and a cook. Samson Stuffer has long held the position of cousin and sweetheart to a long procession of cooks in a certain household. He prides himself on being an accomplished lady-killer, and has enjoyed no end of good dinners in consequence. Belinda Bunkum, a new cook, having been deserted and robbed of twenty pounds by a policeman, five years previous, does not succumb to his attractions, but chases him with a broomstick instead. They have a very laughable scene, after which Belinda recognises him as her own identical Samson, the purloiner of her heart and her savings, and Samson makes it all right by laying his hand and uniform at her feet. The family baby, which receives much rough treatment between them, is a source of much laughter.

CREATURES OF IMPULSE.

A Fairy Tale, by W. S. Gilbert.

Time in representation, about forty-five minutes. Scene, *exterior of a country inn, country, trees, etc.*

CHARACTERS.

Sergeant Klooque.
Boomblehardt (*a Miser*).
Peter (*a young Farmer*).
Jaques (*a Villager*).
Martha (*Landlady*).
Pipette (*her Niece*).
A Strange Old Lady.
Villagers.

Costumes, Alsatian.

The strange old lady is a fairy. To revenge herself on all the other characters, who want to turn her out of the place because she pays no rent, and makes herself generally disagreeable, she bewitches them, and makes each one behave in the manner most displeasing to himself. Thus: Peter is not too brave—he goes on squaring up to every one, even the Sergeant, of whom he is

desperately afraid; the Miser has to offer his money to every one, and allow them to take it; the Sergeant has to go ducking and dodging as if to avoid a blow; Pipette, whose characteristic is modesty, has to run about crying "Kiss me!" to all comers; and Martha has to say, "Go away! get out of this!" to all her customers. When this is well carried out by each of them, and all at once, it has a very absurd effect. The singing is a great addition. It is altogether an amusing bit of nonsense, and very original. A room in an inn might be substituted for the out-door scene if more convenient.

THE CRITIC.

A Drama in Two Acts, by Richard Brinsley Sheridan.

Time in representation, one hour. Periods, 1st, 1779; 2d, 1588.

Act I.—Scene I.—*Dining-room.*
Act II.—Scene I.—*On a stage—before the act-drop.*
Scene II.—*Tilbury Fort.*
Scene III.—*Act-drop.*
Scene IV.—*A wood scene—a gothic chair on carpet in centre.*
Scene V.—*Spanish and English fleets—sea fight.*

CHARACTERS.

Dangle.	Under-Prompter.
Sneer.	Puff.
Sir Fretful Plagiary.	Mrs. Dangle.

IN THE TRAGEDY.

Lord Burleigh.	Don Ferolo Whiskerandos.
Governor of Tilbury Fort.	Servant and Sentinels.
Earl of Leicester.	First Niece.
Sir Walter Raleigh.	Second Niece.
Sir Christopher Hatton.	Confidante.
Master of the Horse.	Tilburina.
Beefeater.	

COSTUMES.

1st Part, 18th century. 2d Part, time of Queen Elizabeth.

For an amateur management this comedy requires a formidable amount of scene-shifting and a large company. But it is not quite as bad as it looks, for many of the parts may be doubled; and the nature of the piece being essentially burlesque, any shortcoming or hitches in the scenery would be pardoned, and might be supposed to be done for effect. Everyone knows this laughable satire of Sheridan's—a really good Puff is indispensable. He has written a tragedy, "The Spanish Armada," and he takes Dangle and Sneer to a rehearsal of it. Most of the characters in the tragedy have only a few lines each. Tiburina is the heroine, who goes stark mad in white muslin; the confidante only goes stark mad in white calico. Every word of this play is admirably comic; but it would, perhaps, hardly be appreciated by a small

country-town audience. People who are not, as a rule, play-goers, might not understand the comedy, and would not care for or laugh at the manager's difficulties.

CROSS PURPOSES.*

A Comedietta in One Act.

Time in representation, forty-five minutes. Scene.—*Interior of a villa near Monaco.*

CHARACTERS.

Colonel Henri de Berard (35 *years of age*).
Marquis de Santa-Flora (70 *years of age*).
The Vicomte de Barbebiche (22 *years of age*).
Madame Danisheff (*a Young Widow*).
Victorine (*a Servant*).

Costumes, Modern.

Madame Danisheff, a lovely widow, has come to the seashore, proposing to meet, and to marry there the man of her choice, Colonel Henri de Berard. She resorts to a trick to escape the persecutions of the Marquis and the Vicomte. The Colonel, arriving at this moment, also falls a victim to it, and supposes her false. They play at cross purposes for a while, when, at last, matters are at least happily explained.

CROSS PURPOSES;

A MISUNDERSTANDING.

A Comedietta in One Act, by H. B. Farnie.

Time in representation, thirty minutes. Scene.—*A Kentish lane in summer.*

CHARACTERS.

Cyril Hargrave
Jack Freke.
Phillis Daintree.
Jenny Freke.

Costumes, Modern.

This is one of a series of little plays now being issued by the publishers, and which cannot be too highly recommended for the use of amateurs. Selected with great care, they seem to us to meet a want long felt by dramatic clubs, who have great difficulty in finding plays, excellent in themselves, which are not too ambitious as to scenery, nor too onerous in their demands upon the performers. These plays, we think, will fill a place which

has hitherto been vacant, and be as popular as they are interesting. "Cross purposes" calls for only four performers, among whom the work is very evenly divided. The plot is the least part of it, as the dialogue is everything, but the amount of it is that two pair of lovers get very much mixed up, and reduce each other to the lowest depth of wretchedness and jealous misery, only to find out at last that it is all a mistake, and they have been playing at "Cross Purposes."

A CRUMPLED ROSE LEAF.*

A Comedietta in One Act.

Time in representation, forty-five minutes. Scene.—*An elegantly furnished morning room.*

CHARACTERS.

General Manners, C. B.
Horace Vaughan (*a Young Barrister*).
Jack Walsingham (*First Life Guards*).
Miss Harriett Beauchamp (*Neice to* General Manners).
Miss Rosamond Barrington (*a Rich Heiress*).
Mrs. Perkins (*the Housekeeper.*)

COSTUMES.

General Manners. Walking costume, stiff collar.
Horace Vaughan. Handsome square cut coat, satin vest and breeches, silk stockings, shoes and buckles, powdered wig, hat, sword, ulster coat.
Jack Walsingham. Riding costume, boots, spurs, whip.
Miss Harriett Beauchamp. Fashionable morning costume.
Miss Rosamond Barrington. The same, but of a different color.
Mrs. Perkins. Black silk dress, grey hair, with curls at side, frilled cap, spectacles.

A popular little play, in one act, on the sentimental order. Miss Rosamond Barrington, having all that anybody could ask to make her happy, and being determined, nevertheless, to be unhappy, imagines that Jack Walsingham, her fiancé, and a fine fellow, does not really love her, so she rejects his hand, and is as miserable as possible. In order to overcome her obstinacy, Miss Beauchamp, Mr. Vaughan—who are also lovers—and General Manners, Jack's uncle, put their heads together and concoct a plot, which has very happy results, and which convinces the young lady of Jack's real and devoted love. Next to no trouble in the way of properties, a nicely furnished room being all that is required.

DARK DEEDS.

A SENSATIONAL PLAY, IN THREE ACTS.

Time in representation, thirty minutes. SCENE.—*A drawing-room in* MRS. ARMADALE'S *house.*

CHARACTERS.

HUBERT VAVASOUR (*Nephew to Mrs. Armadale*).
COLLAR (*a Detective*).
MRS. ARMADALE (*a Widow Lady in delicate health*).
EDITH MARCHMONT (*her Niece*).
SERVANT.

COSTUMES, Modern.

Here we have a melodrama for the parlor. It is not too long nor difficult to act so long as two ladies and a gentleman can be found to sustain the principal parts, and may be made very effective.

Mrs. Armadale is a wealthy woman in delicate health. Hubert Vavasour, her nephew and heir-at-law, has designs on the poor lady's life, and under pretense of taking care of her is administering slow poisons. Edith Marchmont, a niece, comes upon the scene in time to detect and circumvent the villain and baffle all his plans. There is quite a good sensational scene in the last act, where Vavasour comes to rob and, if necessary, to murder, the old lady. One scene answers for the whole play.

THE DAUGHTER OF THE STARS.*

A DRAMA IN TWO ACTS, BY SHIRLEY BROOKS.

Time in representation, one hour and forty minutes.

ACT I.—SUMMER.—SCENE.—*A handsome drawing-room in* MR. HAWKSTONE'S *country house; French windows* C., *looking upon garden and lawn. Doors* R. *and* L.; *fireplace with looking-glass over it,* R. 3 E.; *chairs, sofa and footstool.*

ACT II.—WINTER.—SCENE.—*The same as Act I.—but with a winter instead of summer background. Globes on table* R., *a small work-table in front of window.*

CHARACTERS.

THE HON. ANTONY HAWKSTONE.
MR. CRAWLEY (*of the firm of "Crawley, Trail & Slime," Solicitors*).
LIEUT. ERNEST DALTON, R. N.
BACCHUS BEESWING (*Butler*).
KATHARINE DALTON.
MRS. MOUNTCATARACT (*Housekeeper*).
MIRIAM (*the "Daughter of the Stars"*).

COSTUMES.

HAWKSTONE.—Act I.—Damask dressing gown, dark trowsers, slippers, dark wig and whiskers. Act II.—Frock coat, dress boots,

CRAWLEY.—Act I.—Black suit, gray wig, partly side swell whiskers. Act II.—Overcoat.
DALTON.—Dark trousers, yellow waistcoat, undress uniform coat.
BEESWING.—Black coat and trousers, white waistcoat.
KATHARINE.—Neat modern costume.
MRS. MOUNTCATARACT.—Dark silk dress, apron and cap.
MIRIAM.—Act I.—Picturesque modern gypsy attire, dark petticoat and stockings, leather shoes, red cloak, yellow silk handkerchief round neck, gipsy hat or red handkerchief for head, skin darkened. Act II.—Elegant morning robe, hair dressed, complexion lighter.

A charming piece and one which we highly recommend. Characters excellent and highly suitable for amateur talent.

Mr. Hawkstone, a gentleman of wealth, disinherits his nephew, Lieut. Ernest Dalton, for marrying against his wishes, and adopts instead Miriam, the daughter of a disgraced and discarded brother, now dead. This girl, supposed to have been stolen by gypsys in her childhood, has been brought up in all their ways and ideas of life. She is discovered and presented to Mr. Hawkstone by Mr. Crawley, the lawyer and villain of the piece, who has his own purposes to serve. She both shocks and interests her uncle, who at once takes steps for her education. Ascertaining that her sudden prosperity has been built upon the downfall of Dalton, she refuses to accept it, recognizing in him one, who, a year previous, had rescued her in a situation of great peril. But she is induced to remain on the representation that by so doing she can protect Dalton's interests and restore him to his uncle's favor. In the second act we find Miriam in love with Dalton and ignorant of his marriage, striving by study to fit herself to become his wife. She thinks by this means to restore his inheritance. Meanwhile Mrs. Dalton, under the name of Miss Mornington, has come into the house as Miriam's governess. Hawkstone becomes interested in her and wishes to make her his wife. At this juncture Lieut. Dalton appears and makes known to his uncle the flight of Crawley with many valuable documents, among which are the title deeds to the Hawkstone estate. Crawley, pursued by the officers of the law, takes refuge in Hawkstone's house, and announces that Mrs. Dalton is really the niece of Hawkstone, and that he had substituted his own daughter, abandoned by him in childhood. Poor Miriam is in despair at seeing her hero and her home taken from her at one blow, but she is comforted by her friends, and the missing title deeds now turning up, Hawkstone asks his nephew's forgiveness, adopts Miriam on the spot, and all ends happily. Beeswing affords an excellent chance for a low comedian, and the whole is particularly well adapted to amateurs of talent.

DAVID GARRICK.*

A COMEDY IN THREE ACTS, BY T. W. ROBERTSON.

Time in representation, one hour and three-quarters. Period, 1742.

SCENES I. AND II.—*Drawing-room in* MR. INGOT'S *house.* SCENE III.—*Library in* GARRICK'S *house.*

[*Action of the piece extends over two days.*]

CHARACTERS.

DAVID GARRICK.
MR. SIMON INGOT (*a rich old Indian*).
SQUIRE CHIVY.
MR. SMITH, MR. BROWN, MR. JONES, } *City Friends.*

SERVANTS.

ADA INGOT (MR. INGOT'S *Daughter*).
MRS. SMITH.
MISS ARAMINTA BROWN.

COSTUMES.

GARRICK and CHIVY wear powder; the City Friends must be showy and vulgar; ADA appears in three costumes.

Like most of the pieces Sothern played in, this is rather a one-part play, though Ingot, Chivy, and Ada have a good deal to do. The scenery and the properties—merely a few letters—make it very desirable for private representation; but David Garrick requires a really good actor. The stage directions are wonderfully minute, including all the business and the relative positions of the performers on the stage: it is all so clearly expressed that beginners could understand it and avoid a block. The plot is very novel and interesting, the language witty; and the whole plot is not only amusing, but touching and graceful. Mr. Ingot's daughter and heiress is intended to marry her cousin, Dick Chivy, a fox-hunting and drinking squire; but, having fallen in love with Garrick, she objects strongly. Mr. Ingot throws himself on Garrick's generosity and good feeling, and the actor undertakes to cure her of her infatuation; which he does by acting the drunkard, the bully, and the gamester: this (the second scene) is wonderfully effective. The city friends—Mrs. Smith, the mother of seventy children, Araminta, whose wonderful feather he flicks, Jones the stutterer, and Smith—are all scandalized. Ada suffers tortures of shame and grief at the downfall of her idol, but is completely deceived, and orders him out of the house. Chivy, coming in really drunk, lets out the whole thing, and, without knowing it, destroys his own chance. In the third act Ada goes to Garrick's house; her father follows her and overhears Garrick telling her to return and obey her father, which so pleases the old man that he gives his daughter to Garrick, who had loved her before he knew that she was Mr. Ingot's daughter,

or had given his rash promise. Ada's is a very graceful part; she is soft and tender, and yet spirited. The other two ladies are comic. Chivy is a character part, and, taken by a good low comedian, may be made a great deal of.

THE DAWN OF LOVE.*

A COMEDIETTA IN ONE ACT.

Time in representation, forty-five minutes. SCENE.—*A study in the house of* ALINE'S *mother.*

CHARACTERS.

MR. GILBERT (*aged* 60).
ROGER (*aged* 30).
ALINE DES AULNOIS (*Cousin of* M. GILBERT, *aged* 18).
SUSAN (*old Nurse of* ALINE'S, *aged* 50).

COSTUMES, Modern.

A pretty little piece. Mlle. Aline is left at home, in a country house, during her mother's absence in Paris. She is overcome by ennui, and longs for change. M. Roger is then announced. He comes, ostensibly, to look at the property, which he understands is for sale. On seeing Aline he is struck by her grace and beauty, and makes love to her, after a charming fashion. It turns out happily that he is the gentleman selected by Aline's mother as a husband for her daughter, and he takes this method of becoming acquainted with his future wife.

DEAF AS A POST.

A FARCE IN ONE ACT, BY JOHN POOLE.

Time in representation, one hour. Period, 1820, *or the present.*

SCENE I.—*A room in an inn.* SCENE II.—*a room with a table laid for supper.*

CHARACTERS.

MR. WALTON (*Father of Sophy*).
TRISTRAM SAPPY (*engaged to* SOPHY).
CAPTAIN TEMPLETON (AMY'S *Brother*).
CRUPPER (*an Hostler*).
GALLOP (*a Messenger*).
WAITERS.
SOPHY WALTON.
AMY TEMPLETON.
MRS. PLUMPLY (*Landlady*).
SALLY MAGGS (*Chambermaid*).

COSTUMES, Modern.

Sappy was one of Liston's parts—his catchword is, "I don't like it!" He is a thoroughly ill-tempered idiot, whose good point is that he is rich, for which reason he is to marry Sophy Walton. His rival, Templeton, comes to the inn, affecting to be deaf as a post, and fixes himself at Sappy's supper-table, much to the indignation of Sappy. He also takes possession of Sappy's bedroom: there should be a flight of six steps at the back of the stage leading to this room, and a glass window through which the interior can be seen. If this is inconvenient it can be omitted. This farce is really laughable, and is the sort of thing to fetch the gallery; at the same time there is nothing objectionable in the plot or coarse in the dialogue. Sally Maggs is a chattering chambermaid; she, Sappy, and Templeton have the best parts.

DEAREST MAMMA.*

A Comedietta in One Act, by Walter Gordon.

Time in representation, one hour. Period, the present. Scene, *a drawing-room.*

CHARACTERS.

Harry Clinton.	Mrs. Breezely Fussell.
Nettle Croker.	Edith Clinton.
Browzer.	Mrs. Honeywood (*a Widow*).
Jones (*the Butler*),	

Costumes, Modern.

Harry and Edith are bride and bridegroom, Mrs. Fussell is dearest mamma. She sets every one by the ears, tries to turn Browzer (Harry's uncle—good old-man's part) out of the house, and causes all the servants to give warning. Mrs. Honeywood has a good scene with Croker, a woman-hater—she tries to make him propose to her. Old Browzer finally rids the house of dearest mamma by making up a match between her and Cousin Towzler, who does not appear. Very easy to get up, and not beyond the reach of beginners.

DELICATE GROUND.*

A Comic Drama in One Act, by Charles Dance.

Time in representation, one hour. Period, 1793.

Scene.—*a drawing-room in Paris. Action of the piece, one day.*

CHARACTERS.

CITIZEN SANGFROID. ALPHONSE DE GRANDIER.
PAULINE.

COSTUMES.

Time of the French Republic.

A most easily-got-up play, presenting no difficulty of dress or scenery, and requiring only three actors; but those three should be good ones. There are few plays better written, more interesting, or more sure to please than this. Sangfroid's name gives the idea of his character; he is not even excited when Pauline, his romantic and high-flown wife, fancies herself in love with a former admirer, Alphonse, a Royalist like herself; and, like herself, silly and fanciful. The play verges on "delicate ground," and if the part of Alphonse is played at all in earnest it makes this too obvious, and spoils the effect of the play. Alphonse is meant to be frivolous, and Pauline's attachment to him is chiefly assumed in order to rouse her husband from his calm. She does not succeed; he shows himself willing—eager to obtain a divorce for her, and to marry her to Alphonse. She is extremely piqued at his conduct, and finds that she is devotedly attached to him, and does not care a rush for Alphonse, who is equally eager to renounce her.

DIPOLMACY.*

A COMEDIETTA IN ONE ACT, FROM THE FRENCH OF GUSTAVE DROZ.

Time in representation, one hour. SCENE, *a library.*

CHARACTERS.

ABBE LE ROUX.
THE COUNT.
LEDOYEN (*a Notary*).
BOIS DE GROLLAU (*a prefect*).
MAN SERVANT.
THE COUNTESS.

COSTUMES, Modern.

The Count and Countess consider themselves diplomatists of the first water, the Abbe le Roux is really such. The Count is endeavoring to secure his election as deputy, and also to purchase from the Abbe le Roux his little property of Las Herbiers, which is necessary to the Count, but of no intrinsic value. The manœuvres of the three to attain their respective ends are very entertaining, and end in the triumph of the Abbe.

DONE ON BOTH SIDES.

A FARCE IN ONE ACT, BY J. MADDISON MORTON.

Time in representation, one hour. Period, 1850, *or the present.* SCENE—*A parlor.*

CHARACTERS.

MR. WHIFFLES.
MR. JOHN BROWNJOHN.
MR. PYGMALION PHIBBS.
MRS. WHIFFLES.
LYDIA.

COSTUMES, Modern.

The original cast was a very strong one—F. Mathews, Charles Mathews, and Buckstone. Whiffles and his wife pretend to be rich and to have numerous servants, while in fact they do all the work themselves. They are anxious to marry their daughter Lydia, and succeed in securing Brownjohn. Pygmalion they treat with contumely, make him wait at table, etc. He turns out to be Lydia's wealthy godfather, a veterinary surgeon, whose chief object in life seems to be to say the name of his occupation. There is a dinner scene. All the characters are good and require good acting, as an hour is rather long to keep up the interest in a farce. There is ample scope for introducing "business."

THE DOWAGER.

A COMEDY IN ONE ACT, BY CHARLES MATHEWS.

Time in representation, an hour and a quarter. Period, about 1790. SCENE.—*Drawing room, open at the back, leading to a garden.*

CHARACTERS.

LORD ALFRED LYNDSAY.
SIR FREDERICK CHASEMORE.
EDGAR BEAUCHAMP.
SERVANT.
THE DOWAGER COUNTESS OF TRESILLIAN.
LADY BLOOMER (*Niece of the Countess*).
MARGARET BEAUCHAMP (*Edgar's Sister*).

COSTUMES.

Early part of French Revolution. Powder.

Charles Mathews wrote the character of Lord Alfred for himself, which means that it is an excellent light comedian's part—very quick and lively. The play depends on him and the Dowager—a lady who recalls Kate O'Brien in "Perfection," young, pretty, and arch. The scene takes place at Lady Bloomer's house. She had invited a number of friends and meant to get up theatricals, when she receives a letter to say her aunt (whom she has never seen) is coming to pay her a visit. She gets rid of her friends, except the Beauchamps, and gives up the

theatricals under the mistaken idea that her aunt is old and prim. Sir Frederick Chasemore (Miss Beauchamp's adorer), by way of a joke, concocts a plan of getting an actress to personate the Dowager. The latter arrives before she is expected, finds out this plot, and carries it on on her own account, and greatly to her own amusement. Edgar is the very shy lover, who can only blush when the object (Lady Bloomer) is present. Sir Frederick is an over-bold suitor by way of contrast. Lord Alfred and the Dowager have some excellent scenes. No properties and no difficulties of any sort. An excellent play for amateurs.

THE DUTCHMAN IN IRELAND.*

A Comic Sketch in one Act.

Time in representation, twenty minutes.

Scene.—*Dusk. A ruined house, greater part of the roof gone. Broken windows* U. E. R. *Trap at back of stage, with stairs leading from below. A table and rushlight* L. C. *Bundle of straw and blanket* U. E. L.

CHARACTERS.

Gerald (*an Irish Gentleman disguised as a Peasant*).
Major Hans Mansfeldt (*a Dutch officer in the service of the King of England*).
Phelim (*an Irish Peasant disguised as an old woman*).

COSTUMES.

Gerald.—Old scarlet waistcoat, patched old woolen jacket without sleeves, green cloth breeches, torn old hat.
Major Hans Mansfeldt.—Light blue broad-skirted coat, trimmed with gold lace, yellow cloth breeches, buff sword belt, trimmed with gold lace, black slouch hat, bound with gold or with feather, high black boots, steel cuirass, brass spurs, straight flaxen wig, yellow gauntlets.
Phelim.—Chintz bedgown, brown patched petticoat, handkerchief over the head.

A comic sketch. Major Hans Mansfeldt, a Dutch officer, buys an Irish estate on which he is not wanted. Gerald, an Irish gentleman, disguises himself as a peasant, and with the help of Phelim disguised as an old woman, gives the Major so tremendous a scare that he is glad to escape with his life, and give up being an Irish landlord. If it is not convenient to have a trap in the stage, the entrance can be made from the side, as if they came from another part of the garret.

THE DANCING BARBER.*

A Farce in One Act, by Charles Selby.

Time in representation, one hour.

Scene I.—*A chamber in second grooves. Doors in flat* R. *and* L.
Scene II.—*A drawing room. Another room lighted and decorated for a ball, seen through centre doors. French window* C., *at back of scene. Sofa, easy chairs, chandeliers, etc. Windows, with curtains,* R. *and* L. S. E.

CHARACTERS.

Lord Flitterly (*a Mysterious Nobleman*).
Lord Mincington (*an Affected Nobleman*).
Alfred Fitzfrolic (*an Extravagant Gentleman*).
Mr. Snaply (*an Irascible gentleman*).
Narcissus Fitzfrizzle (*a Would-be Gentleman*).
Dunderhead Twaddle (*a Pottering Gentleman*).
Catchem (*a Sheriff's Officer and no Gentleman*).
Two Policemen.
Lady Flitterly (a *Fine Lady*).
Mrs. Snaply (*a City Lady*).
Betty (*a Servant of all work*).

Ladies and Gentlemen, Guests and Dancers.

COSTUMES.

Lord Flitterly.—Fashionable evening suit.
Lord Mincington.—Full dress, extreme of modern fashion.
Alfred Fitzfrolic.—*First dress,* Dressing gown. *Second dress,* Black trousers, velvet waistcoat, blue or black coat, light dress-wig, small black mustachios.
Mr. Snaply.—Brown modern old man's coat, white waistcoat, black trousers, natural grey wig.
Narcissus Fitzfrizzle.—*First dress,* Brown coat, metal buttons, fancy waistcoat, with white sleeves, nankeen trousers. *Second dress,* Light-blue coat in the extreme modern fashion, velvet collar and cuffs, metal buttons, extravagant brown satin or figured velvet waistcoat, black trousers, silk open-worked stockings, large black satin stock, gilt watch chain round neck, crush hat, light dress wig, small black mustachios.
Dunderhead Twaddle.—Old man's modern black coat, large white neckcloth, black velvet waistcoat, gold buttons, tight black pantaloons, pumps and silk stockings, thin powdered hair with small tail, a great deal of powder on the collar of his coat.
Catchem.—Respectable great coat, trousers and round hat.
Lady Flitterly.—Fashionable full dress.
Mrs. Snaply.—Same as Lady Flitterly.
Betty.—Modern house servant's dress.

This is a lively farce. Fitzfrizzle, a barber and would-be gentleman, manages to gain entrance as a guest at a ball in high life. He is mistaken for somebody else, and all the characters fall into a happy state of confusion and bewilderment, which serves as a medium for much fun.

AN ELIGIBLE SITUATION.

AN ECCENTRICITY IN ONE ACT, BY THOMAS ARCHER AND J. C. BROUGH.

Time in representation, forty minutes.

SCENE.—*Evening. The stage divided. On* R. H., *interior of drawing-room. Table covered with fancy articles, needlework, dolls, etc. On* L. H. *and on other side of partition top of scaffolding seen just above the stage. Board attached to one of the poles, with words, "To be sold—Eligible Situation." In partition, practicable window communicating with room and scaffold.*

CHARACTERS.

MISS PIGEON (*A single lady, living semi-detached*).
BERTHA (*Her neice, with a decided attachment*).
MRS. SKILLET (*A lady of vigorous principles, with a talent for "cuttin '*).
MRS. SMALLBOY.
MISS KEGGS.
SUSAN (*A parlor-maid*).
ROBERT SMALLBOY, Esq. (*A victim of circumstances, a prey to mystery*).
FRANK VERDITER (*An artist, with an eye to the beautiful*).
CUFFS, *alias* WALKER (*A member of the guild of artful science*).
Potboy, Policeman, Bodiless Voices of the Drama and the Night.

COSTUMES, Modern.

A laughable farce. Excellent part for low comedian. Smallboy is a jealous husband, always spying upon and suspecting his wife. Mrs. S. visits some people who are working for a fair, and Smallboy, immediately suspicious of something wrong, clambers up on a scaffold outside the window to watch her. But retribution lies in wait for him. His misadventures and distresses on this airy and hazardous perch must be seen to be thoroughly appreciated. The other characters are good, with the usual accompaniment of a young couple, who are made happy in the end.

ENGAGED.

A FARCICAL COMEDY IN THREE ACTS, BY W. S. GILBERT.

Time in representation, two hours and fifteen minutes

SCENES.—ACT I.—*Landscape in flat. Inclined platform from* U. E. L. *to* C. *of stage, masked by piece representing a bridge over a brook.*
ACT II.—*Plain, well-furnished apartment.*
ACT III.—*Same as Act II.*

CHARACTERS.

CHEVOIT HILL.
BELVAWNEY.
SYMPERSON.
BELINDA TREHERNE.
MINNIE (*Symperson's Daughter*).
MRS. MACFARLAINE.

Major MacGillicudy.	Maggie.
Angus MacAllister.	Parker.

COSTUMES.

Angus and Maggie, Scotch peasants' dresses. All the others modern dress.

One of the very best of the plays produced by this talented author—Gilbert. People love to see the mirror held up to the weaknesses and shortcomings of their fellow creatures, and this, perhaps, is one of the elements of the great success which has attended this play. The characters are all thoroughly selfish and mercenary, and the *naivete* with which they act and speak their natures, together with the lofty sentiments which they affect, form a curious medley which is truly irresistible. The sarcasm is good-natured, however, and the dialogue is so pointed and witty that the audience is kept in a ripple of laughter. The plot is the least part of it, and turns upon the marriage laws of Scotland. Mrs. MacFarlane, living on the border, arranges with her future son-in-law (Angus) to wreck a railway train that the passengers may seek shelter in her cottage and their money in her pocket. The plan succeeding, Belinda and Belvawney make their appearance. She has run away from Major MacGillicuddy, whom she was to have married that morning, having ascertained that Belvawney had a thousand a year. Belvawney wants to secure her five hundred, because this income is only his as long as he keeps Cheviot Hill from marrying. If he fails the money goes to Cheviot's uncle (Symperson), who has a daughter Minnie who is anxious to marry Cheviot's two thousand a year. Cheviot's weakness is to fall in love with and propose to every woman he sees, so he engages himself to Minnie, to Maggie MacFarlane and to Belinda in quick succession. Major MacGillicuddy appearing at this juncture, pistol in hand, Cheviot declares, in order to protect her, that Belinda is his wife, and as she corroborates the statement, they are married, according to Scotch law, though they are ignorant of the fact at the time. In the second act Cheviot's marriage with Minnie is about to take place when Belinda, who is hunting her lost husband, appears, recognizes and claims him. To complete his troubles Maggie, who has heard that the MacFarlane cottage is in England, claims him; also, as belonging to her. Then the news comes that his property is lost, and none of them want him. But this is only a fabrication of Belvawney's. Things are in a worse turmoil than ever, and are only settled by the arrival of accurate intelligence that, while the cottage was in England, the garden, where the marriage took place, was in Scotland. So they pair off—Belinda and Cheviot, Belvawney and Minnie, Maggie and Angus. The bridge and the brook, in the first act, can be dispensed with if necessary.

A FAIR ENCOUNTER.

A COMEDIETTA IN ONE ACT, BY C. M. RAE.

Time in representation, about half an hour. Period, the present. SCENE.—*Lady Clara's Boudoir.*

CHARACTERS.

LADY CLARA ST. JOHN. MRS. CELIA GRENVILLE.

COSTUMES, Modern.

A pretty little play for two ladies. There is a musical version of it called "My New Maid." The plot is that Mrs. Grenville's brother has fallen in love with Lady Clara, a lively young widow; and the sister, being anxious to find out the disposition of Cyril's *fiancee*, goes to her house in the character of lady's maid. She makes a very indifferent servant, and betrays that she can play the piano, sing French songs, and speak Italian. A note from Mr. Grenville informs Lady Clara who her new maid is, and she takes her revenge for having been privately inspected by tormenting her future sister-in-law with great ingenuity. This play requires nothing but good acting, and could be got up, on an emergency, in a few hours.

FAIRY FREAKS.

A FANTASTIC PLAY IN THREE ACTS.

Time in representation, thirty minutes.

ACT I.—SCENE—*A wood.*
ACT II.—*The inside of* GRUMP'S *house. Supper laid out on the table.*
ACT III.—*The same as in Act I.*

CHARACTERS.

OBERON (*King of the Fairies*).
TITANIA (*Queen of the Fairies*).
PUCK (*an intelligent official in their Court*).
GOOD TEMPER, ROSY CHEEKS, PLAYFUL, MISCHIEF, ETC. (*Subordinate Fairies*).
GRUMPS (*a sulky mortal*).

COSTUMES.

Grumps should appear as an elderly man of the present epoch; in his case all fancy costume should be avoided. The Fairies should be dressed, the little girls in white muslin frocks, with tinsel stars on their front hair, and with peeled sticks in their hands to serve for wands; the boys also should be in white, but without wands. Wings can easily be constructed for them in a few minutes by tacking white gauze over a whalebone frame. Puck is to be dressed like them in the first act, and in his ordinary dress in the second and third, when he is supposed to be disguised as a mortal child.

A play for the young people, in rhyme, and not difficult. It introduces King Oberon and Queen Titania, with their prime

minister, Puck. The fairies being disgusted with the selfish ill humor of a sulky mortal named Grumps, serve a number of frolicsome tricks upon him, which bring him at last to his senses, and decide him never to be churlish more. The play conveys an excellent lesson without any stupid moralizing.

FAMILY PICTURES.*

A FARCE IN ONE ACT, BY E. STIRLING.

Time in representation, fifty minutes.

SCENE, *A Studio, or Handsome Apartment in the House of* MR. MUMMERY.

CHARACTERS.

MR. MUMMERY (*an Old Citizen*).
MAJOR OSBORNE (*a Gay Spark*).
HARRY KNOWLES (*his Friend*).
PICKLES (*a Man Tiger*).
MISS KEZIA MUMMERY (*a Votary of the Arts*).
CHARLOTTE MUMMERY (*a Dashing Belle*).
LUCY (*a Sentimental Blonde*).
JUMPS (*a Lady's Own Maid*).

COSTUMES, Modern.

An amusing farce illustrating the manner in which two young gentlemen induce the father of their respective sweethearts to listen to their suits. Miss Kezia Mummery, a votary of the fine arts, is a good part. There are also two good servant's parts.

THE FAST FAMILY.*

A COMEDY IN FOUR ACTS, BY B. WEBSTER, JR.

Time in representation, three hours.

ACTS I., II. AND III.—SCENE.—*A room in* BENOITON'S *house at St. Cloud, very elegantly furnished.*
ACT IV.—SCENE.—*A room, handsomely furnished, in* CLOTILDE'S *house.* SCENE.—*St. Cloud, near Paris.* TIME.—1866.

CHARACTERS.

CHAMPROSE (*a man of fashion, cool, calm and collected.*)
BENOITON (*a pompous, successful tradesman*).
FORMICHEL (*a vulgar, rich tradesman*).
PRUDENT (*a cold, calculating man of business, son to* FORMICHEL).
DIDIER (*husband to* BLANCHE, *good-hearted and easy, but suspicious and obstinate*).
POLYDORE (*cool, fast, and impertinent; about* 16 *years of age.* BENOITON'S *eldest son*).
FRANCOIS (*nephew to* BENOITON. *Sly and subdued in manner*).
FANFAN (BENOITON'S *youngest child, about* 7 *years of age; very practical and self possessed*).
MULLER (*a tradesman*).

ARCHITECT.
SERVANT.
CLOTILDE (*a woman of the world; a rich widow, sister-in-law to* DIDIER. *Cool and hard*).
BLANCHE (*wife to* DIDIER, *eldest daughter to* BENOITON; *vain and affected at first, but afterwards evincing extreme feeling*).
ROSE (BENOITON'S *second daughter; fast, but amiable and good-hearted*).
CAMILLE (BENOITON'S *youngest daughter; very fast. Addicted to racing*).
ADOLPHINE (*an old maid, spiteful and malignant, but assuming a very youthful demeanor*).
JOSEPHINE (*A lady's maid*).
JULIE (*do. do.*)

COSTUMES.

CHAMPROSE.—*First Act*, Morning dress. *Second Act*, Ditto. *Third Act*, Evening dress. *Fourth Act*, Morning dress.
BENOITON.—*First Act*, Rich dressing gown, slate-colored trousers and waistcoat. *Second Act, First dress*, Same as Act I.; *Second dress*, Brown frock-coat. etc. *Fourth Act*, Black coat and trousers, white waistcoat and neck-tie, black Gladstone hat.
FORMICHEL.—Long stone-colored coat, white waistcoat and neck-tie, brown trousers, large white hat, and very bald head.
PRUDENT.—*First and Second Acts*, Tweed tourist suit, and hat of same material. *Third and Fourth Acts*, Black frock coat, white waistcoat, gray trousers, black hat, red neck-tie, and small moustache and imperial.
DIDIER.—Black cutaway coat and waistcoat, gray trousers, and black hat.
POLYDORE.—*Second Act*, Black velvet Knickerbocker suit, high boots, and pork-pie hat. *Third and Fourth Acts*, French schoolboy's dress and cap.
FRANCOIS —Morning dress, neat and quiet.
FANFAN.—Boy's dark gray Knickerbocker suit and cap.
MULLER.—Plain suit.
ARCHITECT.—Plain suit.
SERVANT.—Livery coat and waistcoat and black trousers.
CLOTILDE.—Blue silk, trimmed with lace; bonnet and lace shawl. *Fourth Act*, Plain white dress.
BLANCHE.—*First Act, First dress*, Scarlet velvet jacket, white silk body, and blue silk skirt; *Second dress*, White cashmere, trimmed with peacock's feathers, with long train. *Fourth Act*, Plain white dress, bonnet, etc.
ROSE.—*First Act, First dress*, Pink silk; *Second dress*, Black velvet body, covered with steel beads, muslin sleeves, gray silk skirt looped up all round, blue and white striped silk beneath first skirt, a species of Hessian boots, reaching to the calf of the leg, and three-cornered hat trimmed with white feathers. *Third and Fourth Acts*, Plain brown silk.
CAMILLE.—*First Act*, Amber-colored silk. *Second Act*, White cashmere body and skirt, trimmed with gold and silver fringe, looped up all round; under-skirt trimmed with gold and silver fringe, with two brown horses' heads in front; boots same as ROSE, and pork-pie hat, with gold and silver plume.
ADOLPHINE.—Green muslin dress, long ringlets, hat, etc.
JOSEPHINE.—Lady's maid's dress.
JULIE.—Ditto.

Notwithstanding the length of this piece, it requires, in the way of scenery, but two drawing-room sets and but few properties. A fine opportunity for good actors, and all the parts excellent. The fast family seems to be given over to evil courses; the old ones to sordid money-getting, the young ones to horse-racing, gambling, and wild extravagances. Of course they all

reap the consequences thereof, and some of them have sense enough to mend their ways and start fresh. The interest, which is sustained to the very end, centres about an imprudent, but not guilty, wife, who becomes involved in a tangle from which she is powerless to extricate herself. Through the exertions of a faithful friend all comes right at last. The dialogue is curt and witty, and the situations telling.

FIRESIDE DIPLOMACY.

A Comedietta in One Act, by Charles S. Cheltnam.

Time in representation, thirty minutes. Scene.—*A drawing-room in Mr. Florestan's house, elegantly furnished.*

CHARACTERS.

Mr. Reginal Florestan.	Mrs. Florestan.
John.	Miss Everslay.

Costumes, Modern.

A little domestic drama. Mrs. Everslay browbeats her husband and Mrs. Florestan coddles her's. Both of them do it on principle. The subject is treated in a manner that will be agreeable to every masculine mind. Mr. Florestan does not deserve so much unselfish kindness on the part of his wife, but is at last overcome by it and made to feel some genuine shame at the contrast between himself and her. It is needless to say that coaxing triumphs while coercion goes to the wall.

FITZSMYTHE OF FITZSMYTHE HALL.

A Farce in One Act, by J. Madison Morton.

Time in representation, about three-quarters of an hour. Period, the present.

Scene.—*Gothic apartment, with old portraits of men in armor, etc. Oriel window.*

CHARACTERS.

Fitzsmythe of Fitzsmythe Hall.	Second Cricketer.
Frank Tottenham (*a Young Farmer*).	Boy (*small and common*).
Gregory (*a Footman*).	Mrs. Fitzsmythe.
First Cricketer,	Penelope (*their daughter*).

Costumes, Modern.

Fitzsmythe's real name is Snoggins. He has bought the property and assumed the name of the ancient house. This is a good low comedian's part. Frank (in love with Penelope) comes dis-

guised as the last of the old line. A lively light comedian should take this *role*. Gregory is a low-comedy servant with a west-country accent. The cricketers have only line parts, and the little boy chiefly howls. Mrs. Fitzsmythe is a capital old woman and Penelope is neither insipid nor vulgar, like most farcical young ladies. This is really an amusing farce, but the prompter has no light task if he undertakes all the smashes and crashes, cricket-ball thrown on the stage, shouting and tally-ho-ing. The number of properties is formidable, and includes a dead turkey-cock and a family tree—a long strip of parchment on rollers. Fitzsmythe appears in three costumes. First, shooting-coat, etc.; second, yoemanry jacket; third, cricketing flannels, showy striped shirt, etc., and a puffed face. His wife appears first in a cotton gown and Holland apron, then in a tartan dress and a turban with feathers. Though troublesome, all these changes, and the oak-panelled room, make this farce effective.

FOLLOW THE LEADER.

A Comedy in One Act, by C. M. Rae.

Time in representation, one hour. Period, the present. Scene.—*A drawing-room.*

CHARACTERS.

Mr. Henry Wilson.
Constance (*Mrs. Neville*).
Amelia Barrington (*a Young Heiress*).
Fanny (*Mrs. Neville's Maid*).

Costumes, Modern.

The success of the piece depends on Constance, one of Mrs. Stirling's parts. Mr. Wilson must be intensely common-place. Constance makes up a match between him and Amelia by inventing some wonderful romances about him, which he (being utterly unconscious of) makes more thrilling by his unemotional demeanor. Every woman falls in love with him, according to Mrs. Neville, and Amelia follows the leader. A play like this, without dresses or scenery, requires lively acting. There is no other difficulty about it.

THE FOOL'S REVENGE*.

A Drama in Three Acts, by Tom Taylor.

Time in representation, about two hours. Period, 1488.

Act. I.—Scene.—*A loggia opening on gardens, which are illuminated. View of Faenza—moonlight.*

ACT II.—SCENE I.—*A room hung with tapestry.* SCENE II.—*A street near the Church of San Stefano.* SCENE III.—*Exterior of Malatesta's palace. A window on first floor, with a balcony; practicable.*
ACT III.—SCENE.—*A room ornamented with arbesques.*
Action of piece extends over two days.

CHARACTERS.

GALEOTTO MANFREDI (*Lord of Faenza*).
GUIDO MALATESTA (*an Old Condotiore*).
BERTUCCIO (*a Jester*).
SERAFINO DELL' AQUILA (*Poet*).
BALDASARE TORELLI, GIAN MARIA ORDELAFFI, } (*Nobles*).
BERNARDO ASCOLTÍ (*a Florentine Envoy*).
ASCANIO (*a Page*).
FRANCESCA (*Wife of Manfredi*).
GINEVRA (*Wife of Malatesta*).
FIORDELIZA (*Daughter of Bertuccio*).
BRIGITTA (*Bertuccio's Servant*).

COSTUMES, Italian. Time of Raphael.

This powerful and interesting play is quite beyond the range of ordinary amateurs. An actor with a very unusual amount of force and passion is required for Bertuccio, the despised and deformed jester. To revenge himself on Guido Malatesta, who had robbed him of his wife, he persuades the Lord of Faenza that he loves Ginevra, Malatesta's wife, and assists him in a plot to carry her off. Guido, suspecting danger, has sent his wife to his strong castle at Cesena. Fiordelisa, Bertuccio's daughter, is carried off in her stead, Bertuccio helping. The stage is quite dark during this scene—Act II., scene 3. In the last act the Duchess (brought there by Bertuccio out of hate to the Duke) poisons a flagon of wine, which is taken into the inner room, where are Manfredi and, as they think, Ginevra. Manfredi drinks it and dies. Bertuccio discovers that it is his own daughter whose destruction he has been compassing. A situation so tragic calls for an intensity of passion not often to be met with. Francesca requires a lady tragedian of considerable power, while Fiordeliza is an exquisitely tender creation. The scenery is lovely, but could only be managed by amateurs when having the use of a regular theatre. The dresses are most effective, and belong to a period not very often represented. It would be useless to attempt this play without a very strong company, a well-appointed theatre, and a great many more rehearsals than amateurs usually content themselves with.

FORESIGHT;* OR, MY DAUGHTER'S DOWRY.

A COMEDY IN TWO ACTS, FROM THE FRENCH OF ERNEST LEGOUVE.

Time in representation, one hour and fifteen minutes. SCENE.—*Drawing-room in the Mansion of* M. DESGRANGES.

CHARACTERS.

Monsieur Desgranges (*Aged* 62).	John (*A Servant*).
Father Boyer, (*Aged* 72—*Agent of the Marquis of Ormoy*).	Madame Desgranges (*Aged* 49).
Henri Grandval, (*Aged* 19).	Madelaine Desgranges (*Aged* 17.)
	Julie (*A Servant.*)

Costumes, Modern.

Monsieur Desgranges is a man who has made up his mind not to enact the part of King Lear. His wife thinks him very heartless to refuse to give his daughter, Madelaine, more than one hundred thousand francs dowry. After the marriage of Madelaine, he still, to the immense disgust of his wife, who would gladly give them everything, persists in keeping the young people on short commons, and letting them paddle their own canoe as they best can on a limited income. Being naturally extravagant they get into difficulties, and, matters coming to a crisis, the mother is about to dispose of the family diamonds, when Monsieur Desgranges comes to the rescue and shows a true paternal care for his children, and demonstrates the wisdom of his course. His knowledge of human nature and his bits of worldly wisdom, with which he favors his wife, are very entertaining.

FUNNIBONE'S FIX.

A Farce in One Act, by Arthur Williams.

Time in representation, forty minutes. Scene.—*Office of the "Slushington Pipelighter," Editor's Room.*

CHARACTERS.

Septimus Snubwell.	Mr. Winkleters.
Ferdinand Funnibone	Mr. Russetblue.
Cecil Corker.	Widow Smith.
Printer's Boy.	Milly Snubwell.

Costumes, Modern.

An unusually good farce. Septimus Snubwell is a country editor with a daughter Milly. He thinks by an infusion of young brains to increase the circulation of his sheet, and engages a sub-editor. This gentleman arriving in Snubwell's absence, Milly, steals his credentials for her lover, Ferdinand Funnibone, and insists on his writing copy for the paper. Ferdinand, who neither knows what to do nor how to do it, gets off some doggerel verses, making fun of people in the village, and it is not long before the avenger is upon him, and he is mobbed by the whole of the indignant characters, including the real sub-editor. It is only after a very laughable scene that Milly intercedes, rescues poor Ferdinand, and arranges matters to the satisfaction of all parties.

FURNISHED APARTMENTS.*

A Comic Interlude in One Act.

Time in representation, fifty-five minutes. Scene, *Parlor in* Dr. Planus' *house.*

CHARACTERS.

Dr. Planus (*a Surgeon-Apothecary, with a large house and limited practice, desirous of improving his income by taking a Single Gentleman to board and lodge*).

Mr. Romeo Theodore Fuggles (*assistant to* Doctor Planus, *and partial to the study of Music and Mnemonics*).

Mr. Magnus Smith (*a Gentleman having a great id a of his own importance, and a small portmanteau, just arrived in town on business of vast consequence*).

Mr. Telemachus Thompson (*with weak nerves and a carpet-bag, from the Provinces—of retired habits, and delighting in mystery*).

Cephalus Squill (*a well-educated youth, with respectable connections and carroty hair, officiating as Page, Groom and Errand Boy, in Dr. Planus' establishment*).

COSTUMES,

Planus.—Suit of black, with white cravat and silver-mounted walking-stick.

Fuggles.—Suit of black, waistcoat and cravat optional, eye-glasses or spectacles.

Smith.—Travelling dress, rather fast; very small portmanteau.

Thompson.—Travelling dress, quiet and grave; carpet bag.

Squill.—*First dress,* Cotton jacket, apron, and red wig. *Second dress,* Page's suit.

A comic interlude, and very popular. Dr. Planus lets his suite of rooms to Mr. Telemachus Thompson, when they have already been let by his assistant, Fuggles, to Mr. Magnus Smith. These gentlemen, coming home at the same hour, a very laughable scene ensues.

GETTING UP IN THE WORLD;

OR, THE YOUNG PRETENDER.

A Comedy in One Act, by Arthur Sketchley.

Time in representation, forty-five minutes. Period, 1746. Scene, *A saloon handsomely furnished.*

CHARACTERS.

Sir Everard D'Arcy.
Moulds (*a butler*).
Lord Allsides.
Charley (*a street boy*).
Officer.
Sergeant.
Two Footmen.
Lady D'Arcy.
Lizzie (*a waiting maid*).
Lady Amaranth (Lord Allsides' *daughter*).

Guests, Soldiers, Etc.

COSTUMES.

SIR EVERARD D'ARCY.—A handsome scarlet, blue and gold square-cut suit, high boots, spurs, lace, etc., bag wig, three-cornered hat.
MOULDS.—A plain brown velvet square-cut suit, shoes, buckles, silk stockings, lace ruffles, bag wig, etc.
LORD ALLSIDES.—Square-cut suit, ruffles, cravat, shoes and buckles, old man's powdered wig and bag.
CHARLEY.—Plain blue square-cut suit with gilt buttons, shoes, buckles and stockings, bag wig, cravat, etc.
OFFICER.—Military coat and boots of the period.
SERGEANT.—The same.
SOLDIERS.—Plain red coats.
FOOTMEN.—Old-fashioned liveries.
LADY D'ARCY.—An old lady's brocade dress of the period, lace, etc., powdered wig.
LIZZIE.—A waiting maid's tuck-up dress.
LADY AMARANTH.—Blue satin dress of the period, white wig, powdered, patches, laces, etc.

Charley, a street boy, is pursuing his pigeons over the roofs, falls down the chimney of Lady D'Arcy's town house. Her ladyship, a violent Jacobite, mistakes him for the young Pretender in disguise, and resorts to various devices to shield him from discovery. She is obliged to make a confident of Moulds, her butler, who betrays the secret to Lord Allsides and also to the military, who came to search the house, when Charley's true character became apparent. His antics and vulgarity, while being taken for the Prince, are very comical. This part requires a good actor. The sentiment of the piece is represented by Sir Everard D'Arcy and Lady Amaranth Allsides, whose father at first opposed, finally gave his consent to their union.

THE GIRLS OF THE PERIOD.

A PARLOR PLAY IN ONE ACT.

Time in representation, twenty-five minutes. SCENE.—*A drawing-room.*

CHARACTERS.

COUNT DE VAURIEN.
MR. SYKES.
CHARLEY GOAHEAD.
FRED (*nephew to* SYKES).
POLLY.
ARRABELLA (*niece to* SYKES).
SARAH (*a servant*).

COSTUMES, Modern.

This play is one scene only, can be gotten up at short notice, and acted in any parlor. It describes how Polly and Arrabella, the "Girls," play a practical joke on the latter's uncle, Mr. Sykes, and a Frenchman, who is looking for a rich English wife. They dress Arrabella's brother Fred in her clothes, and his treatment of his suitor produces some comical situations. The way is

finally opened for the entrance of Charley Goahead, Arrabella's lover, and Mr. Sykes, who has heretofore been obdurate, is induced to give them his blessing. Very suitable for amateurs, and characters all good.

A GLASS OF WATER.

A COMEDY IN TWO ACTS FROM EUGENE SCRIBE, ADAPTED BY W. E. SUTER.

Time in representation one hour and three-quarters. Period, 1704.

SCENE I.—*Saloon in St. James's Palace.*
SCENE II.—*Another Room, with Balcony at back.*

CHARACTERS.

LORD BOLINGBROKE.
ARNOLD VAVASOUR.
MARQUIS DE TOISY (*Louis XIV.ths Envoy*).
MUSGRAVE, } *Gentlemen of the*
LOVEGROVE, } *Court.*
MARSHAM (*in the Queen's Household*).
QUEEN ANNE.
DUCHESS OF MARLBOROUGH.
ALINA CHURCHILL (*Cousin of the Duchess*).
ABIGAIL (*a Servant in the Queen's Household*).

Costumes should be very handsome. Time of Queen Anne.

This play had had considerable success in its French and German versions. The plot is interesting, but the comic element is rather small. It consists in the loves of the two silly young courtiers for Abigail; each of them bribes Marsham to assist him in his suit. Marsham takes the money and marries the young woman himself. Bolingbroke and the Duchess of Marlborough are pitted against each other; the wily statesman succeeds in overthrowing the power of Anne's favorite friend. Arnold and Alina are two young lovers; the Queen takes a considerable interest in the young man, so does the Duchess, which leads to complications. The ladies have all good parts. Alina is tender, Abigail saucy, the Duchess haughty, and Queen Anne uncertain—perhaps the most interesting of all to an actress. This piece requires good acting, or it might drag and be rather heavy. There are no technical difficulties. and the same scene would do throughout.

GOING THROUGH HIM.*

A MONOLOGUE IN ONE ACT.

Time in representation, fifteen minutes. SCENE, *A Parlor.*

CHARACTER.

ALFRED HENRIQUES (*age* 28, *fast and liberal*).

COSTUME, Modern.

Mr. Alfred Henriques, a fast and liberal young man, indulges in a morning soliloquy, after a superabundance of champagne on the previous evening.

GOOD-FOR-NOTHING.*

A COMIC DRAMA IN ONE ACT, BY J. B. BUCKSTONE.

Time in representation, forty minutes. Period, the present. SCENE, *A Room in a Cottage.*

CHARACTERS

TOM DIBBLES (*a Gardener*).	YOUNG MR. SIMPSON.
HARRY COLLIER (*a Railway Fireman*).	SERVANT.
CHARLEY (*a Carpenter*).	NAN.

COSTUMES.

TOM DIBBLES.—Linen check jacket, green striped double-breasted waistcoat, corduroy trousers, and old black hat, thick bluchers.

HARRY COLLIER.—Pilot coat, over a corded jacket, waistcoat, and trousers, black hair and whiskers, fur cap, Wellington boots.

CHARLEY.—Neat working carpenter's jacket, apron and trousers, brown paper cap,

SIMPSON.—*First Dress*—Fashionable colored coat, white hat, trousers etc.; *Second Dress*—A double dress, the fac simile of the first, the coat split up the back, and covered with dirt.

NAN.—*First Dress*—Dark-colored cotton frock, pinafore, flaxen hair, quite rough and straight across the forehead, laced boots, white stockings. *Second Dress*—The Pinafore taken off, the hair nicely combed and parted, little straw bonnet, with cherry-colored ribbons.

Nan, a young girl adopted by Tom and Harry, is the good-for-nothing who, at the end, turns out to be good for a great deal. She is a hoyden, given to hop-scotch and games with the street boys; she comes on with her frock torn, one boot unlaced, etc.; but she resolves to amend her ways, to please Charlie, and tidies herself up—washes her hands, brushes her hair with a shoe brush —"better than none," and makes herself look nice. She gets some money by saving a child from drowning, which she gives

up to save her father, Tom and Harry, from being arrested for failing to pay their rent. Tom and Harry are also excellent characters; Tom beginning his speeches quietly, "speaking to you like a father," and ending in strong language (Mr. Buckstone played this part); Harry beginning in a rage and ending quietly. Very easy to get up, and altogether a capital play for amateurs, and although it is not a "dress" play, neither are the actors in their own costumes. This helps a play to "go."

THE GREAT EASTERN;*

OR, A GREAT MOOR AND A LITTLE GAME.

AN EXTRAVAGANZA IN ONE ACT, BY F. C. BURNAND.

Time in representation, one hour and fifteen minutes.

SCENE I.—*View of a Door, c, in the Alhambra Palace, on the roadside, near an Eastern city. Tropical trees, etc. The Muleteer music "Rose of Castille." Crack of whip heard.*

SCENE II.—*The Interior of a Moorish Seraglio. Centre opening with long curtains, drawn apart. Balcony at back, overlooking a distant city, waters, etc.*

SCENE III.—*A Lonely Pass in the Mountains, somewhere in Spain.*

SCENE IV.—*In* BOABDIL'S *Palace, with c. opening, Suitable Eastern furniture, etc.*

CHARACTERS.

DON FERDINAND (*the Fearless*).
DON TITO (*the Timorous*).
BOABDIL (*The Great Eastern*).
ALKALI (*his Physician, aged*).
ZORAH (*the Blighted Light of the Harem, to be represented by a Tragedienne*).
NINA (*bretrothed to* DON FERDINAND).
ISABELLA (*betrothed to* DON TITO.
KATINKA (*betrothed to* ALKALI, *fat, fair and forty*).
FIRST LADY.
SECOND LADY.

COSTUMES—Spanish and Moorish.

An extravaganza which can be made very laughable if well done, and which affords opportunity for gorgeous dressing of the Oriental order, and for a great many puns, good and bad. The plot is not of much consequence in pieces of this kind, as it only serves as a thread upon which to string scenic effect. Two lovelorn ladies are carried off by Boabdil, the "Great Eastern," and detained in his harem. There respective knights, Ferdinand and Tito, fly to their rescue, and finally succeed in carrying them off in triumph, though they have to poison the potentate to do it. Zorah, the blighted light of the harem, is a good part. There are quite a number of songs and duets. The direction for Scene II. needn't frighten anyone. Curtains and cushions will do it; and as many ladies as can be pressed into the service, will, grouped about, complete the picture. As for dresses, "Beauty when unadorned," etc.

A GRAY MARE.*

A COMEDIETTA IN ONE ACT, BY B. WEBSTER, JR.

Time in representation, one hour.

SCENE.—*A well-furnished room. At back, French window, opening into garden.*

CHARACTERS.

MR. JOSEPH MARSHALL.
ROBERT SMITH (*a surveyor*).
FLORENCE (*niece to* MARSHALL).
ALICE (*niece to* MARSHALL).

COSTUMES.

MR. JOSEPH MARSHALL.—Blue coat, brass buttons, tight plaid trousers, high stock, iron-gray wig.
ROBERT SMITH.—Light tweed coat and trousers, light waistcoat.
FLORENCE.—White muslin.
ALICE.—Spotted muslin, pink sash.

Quite a nice little parlor play. Mr. Joseph Marshall is a man with a hobby, and Mr. Robert Smith a serious young man, whose mind is entirely taken up by the business of surveying for a new line of railway. Florence, one of Mr. Marshall's nieces, is about to be married, and Alice, the other one, has an inclination for the young surveyor, who does not even know that there is an attractive girl in the house. She takes matters into her own hands, arouses his interest, and actually makes love to him, and proposes, though all the time he imagines that he is doing the whole business himself. These are very good parts, and a first rate chance for a low comedian.

THE HAPPY DISPATCH.

A JAPANESE OPERA BOUFFE, IN ONE ACT, BY ALFRED THOMPSON. MUSIC BY DUCENOZOO.

Time in representation, forty-five minutes.

SCENE.—*Interior of a Japanese shop looking on to public road. (N. B.—With the help of a screen or two, some Oriental vases, and a few paper lanterns, much interesting local color may be given to the scene.) On* L. *of screen a counter, on which are pickle jars, labeled "Birds' Nests," "Sharks' Fins," "Sea Anemones," etc., etc.* R., *a barrel or drum labeled "Pkigs," also a flour-tub.*

CHARACTERS.

KONGOUTWANKAKAMI (*otherwise Jeremiah Twankay, late of Little Pickleboro'*).
GAMALIEL GAMBOGE (*artist*).
AWPHIZPHEED (*native servant to Kongoutwankakami*).
FRANGIPANNI (*otherwise Jemima, daughter of Kongoutwankakami*).
SLYBOOTZEE (FRANGIPANNI'S *maid*).

COSTUMES, more or less Japanese.

This piece must be extravagantly dressed and acted, and the performers must be able to sing fairly well. Kongoutwankakami (otherwise Jeremiah Twankay, late of Little Pickleboro') has attained the dignity of purveyor to the Tycoon. He is accompanied by his daughter, Frangipanni (otherwise Jemima), and she is pursued by her lover, Gamaliel Gambodge, an artist. There is no plot in particular, the *tout ensemble* being made up of ridiculous scenes between the characters and interspersed with music. It will, however, amuse an audience extremely well.

THE HAPPY MAN.

AN EXTRAVAGANZA IN ONE ACT, BY SAMUEL LOVER.

Time in representation, fifty minutes. Period, about 1820.

SCENE I. *and* III.—*Audience Hall of the Rajah.*
SCENE II.—*Scene in India—Ruins of Temple, and Fountains.*

CHARACTERS.

RAM RUSTI (*the Rajah*).
FOXI-FUM (*his Minister of State*).
SKI-HI (*an Astrologer*).
PADDY MURPHY (*an Irishman*).
RUN-PHASTER (*a Courier*).
TWO BEARERS.
KO-KET (*the Rajah's Daughter*).
SING-SMAHL (*the Ranee*).

Action of piece extends over three days.

COSTUMES.

Indian robes. MURPHY as an English Soldier.

The happy man is Paddy Murphy. The Rajah is told that he will have no relief from his fit of melancholy till he can obtain the shirt of a happy man. A good many misfortunes happen to Pat; still he is happy; but when the guards seize his shirt, which he refuses to give up, it turns out to be only a frill. This piece entirely depends on the exertions of Pat. With a good Pat it is very amusing. Ko-ket has a pretty little part and a charming costume. The dresses of the Indian court are very effective. The first scene may be made a gorgeous spectacle, the procession headed by the boys with peacock-fans, etc.; and any detail of Eastern magnificence can be introduced with good effect. Pat has two good songs, which he accompanies upon the drum. The scenery of the second scene is rather difficult, and a palanquin is introduced.

A HAPPY PAIR.*

A Comedietta in One Act, by S. Theyre Smith.

Time in representation, forty-minutes. Period, the present. Scene, *a breakfast-room.*

CHARACTERS.

Mr. Honeyton. Mrs. Honeyton.

Costumes, Modern.

Mrs. Honeyton is discovered at breakfast, arranging a bouquet of roses. Mr. Honeyton comes down in a very bad temper and tosses her roses into the slop basin. They are a newly-married couple, and he is beginning to get tired of it; but she brings him to a better state of mind by adopting his own line of conduct. In one part she mimics his words and attitude—a very good bit. This is a capital little piece for a light comedian and a lady comedian. Of course it requires good acting, but it is one of those slight sketches that can be given quite as well by amateurs as by professionals. Hardly any properties and no stage management required.

THE HARVEST STORM.*

A Domestic Drama in One Act.

Time in representation, forty minutes.

Scene.—*Country View, with distant corn-fields, farm house* L., *barn* S. E. R.

CHARACTERS.

John Garner (*an honest English Farmer*).
Dick Darrell (*a Young Farmer, dissipated and unscrupulous*).
Mr. Lynx (*a Detective, and an honor to his profession*).
Barker and Nibler, (*his Assistants, sharp and decisive in action*).
Samuel Lexicon (*writing a new Dictionary of the English language*).
Andrew Radford (*Clerk to a London banking house—absconding, not from guilt, but from suspicion*).
Michael (*Brother to* Andrew, *and in the service of* John Garner).
Charley Cooper, } (*two Gypsies, with slight perception of the difference be-*
Nat Lovel, } *tween "meum" and "tuum."*

Costumes, Modern.

A domestic drama in one Act, and a very good piece for nine male amateurs. Andrew Radford, clerk in a London Bank, innocent, suspected of a robbery, absconds, and seeks shelter with his brother Michael, in the service of an honest and prosperous farmer named John Garner. Michael strives to conceal Andrew, and to borrow money from the farmer, wherewith he may fly the

country. Two gypsies came along at this juncture, and rob Garner's cash box. The officers of justice, in pursuit of Andrew, find out his hiding place, and also arrest Michael for robbing his Master. When matters are thus at their very worst for the poor young fellows, the real thieves of the bank turn up, and the gypsies are found with the farmer's missing property in their possession. The fun of this piece is made by Samuel Lexion, who is writing a new and unique dictionary.

A HASTY CONCLUSION.*

A Burletta in One Act by Eliza Planche.

Time in representation, forty minutes.

Scene.—*The interior of* Carl's *cottage; a forge is seen* u. e. r. *; door* l. f. *and window* r. f. *at back, opening on to the country; doors* r. *and* l. s. e.

CHARACTERS.

The Abbe le Bon (*Almoner to a French regiment*).	Carl (*a German blacksmith*).
	Blacksmith's Man.
Martelle (*an old Grenadier of the French guard*).	Soldier.
	Marie (Martelle's *daughter*)

COSTUMES.

The Abbe le Bon.—*First dress,* Suit of black; shoes and buckles; black neckbands with white edges; a small black cloak, falling from under the collar of the coat; the cross of the Legion of Honor on his left breast; a black calotte, *i.e.*, small skull-cap; three-cornered cocked hat. *Second dress*: French uniform.

Martelle.—*First,* in undress; and afterwards, in full uniform.

Carl.—Full breeches of brown cloth, blue stockings, shoes with large silver buckles; a coarse shirt, with German braces over it; handkerchief loosely knotted round neck, sleeves turned up, and a leathern apron on at first; when he goes out, a coat slung over his shoulder, and a flat-crowned black hat, with a colored ribbon round it.

Blacksmith's Man.—Similar dress to Carl.

Soldier.—Uniform same as Martelle.

Marie.—Costume of a peasant of Macon, in Burgundy.

A Burletta. Martella, an old grenadier of the French Guard, who was once robbed by a priest named Le Bon, has come to the hasty conclusion that all priests are vipers. He has a pretty daughter, Marie, who loves and is beloved by Carl, a German blacksmith. The Abbe Le Bon, brother to the man who plundered Martelle, and almoner in a French regiment, is billeted in the same house. He determines to conquer the old soldiers' prejudice against the clergy, and the manner in which he does it is happily described in the play. He also secures Martelle's blessing for Carl and Marie. There are two pretty songs for Marie and duos for Martelle and Carl—Carl and Marie. If it is found difficult to introduce a blacksmith's forge it may be omitted, as a

plain room in Carl's house will answer every purpose. The music may also be left out if the actor is not musical.

THE HEIR-AT-LAW.

A COMEDY IN FIVE ACTS, BY GEORGE COLEMAN THE YOUNGER.

Time in representation, about two hours. Period, 1790.

ACT I.—SCENE I.—*An apartment in* LORD DUBERLY'S *House.* SCENE II.—*A Room in the "Blue Boar" Inn.*

ACT II.—SCENE I.—*Lodgings of* MISS DORMER. SCENE II.—*A Room in the "Blue Boar" Inn.*

ACT III.—SCENE I.—*A Room in an Hotel.* SCENE II.—*An Apartment in* LORD DUBERLY'S *House.* SCENE III.—*Another Room in the same House.* SCENE IV.—*Ditto.*

ACT IV.—SCENE I.—*Lodgings of* MISS DORMER. SCENE II.—*A Street.*

ACT V.—SCENE I.—*A Street.* (*This Scene is often omitted.*) SCENE II.—*Apartment in* LORD DUBERLY'S *House.* SCENE III.—MISS DORMER'S *Lodgings.*

CHARACTERS.

DANIEL DOWLAS (*alias* BARON DUBERLY).
DICK DOWLAS (*his Son*).
DOCTOR PANGLOSS.
HENRY MORLAND.
STEDFAST.
ZEKIEL HOMESPUN.
KENRICK.
JOHN (*a Servant*).
TWO WAITERS.
DEBORAH DOWLAS (*alias* LADY DUBERLY).
CAROLINE DORMER.
CICELY HOMESPUN (*a Sister to* ZEKIEL.)

COSTUMES.

DANIEL DOWLAS.—Green coat, richly embroidered; flowered waistcoat, silver buttonholes; salmon-colored breeches; white silk stockings; shoes; paste buckles; lace ruffles; cornered hat, etc.

DICK DOWLAS.—Green coat; white waistcoat; light breeches; white silk stockings; dress shoes.

HENRY MORLAND.—Black frock coat; white waistcoat; black pantaloons; black silk stockings, pumps and hat.

STEDFAST.—Dark plain suit; boots, hat and cane.

DOCTOR PANGLOSS.—Black velvet coat, with glass buttons; black cloth breeches; silk stockings; shoes and buckles; small cane; ruffles; three cornered hat.

ZEKIEL HOMESPUN.—Black coat; buff waistcoat; buckskin breeches; striped stockings, laced boots.

KENRICK.—Grey (old man's) coat; plain waistcoat; green baize breeches; brown stockings; shoes; old man's round hat.

WAITERS.—Plain blue coat; yellow waistcoat and breeches; white stockings and shoes.

LADY DUBERLY.—White satin petticoat; lace apron; loose pink satin gown; ornamented, short sleeves; old-fashioned head-dress; high-heeled shoes.

CAROLINE DORMER.—Dark satin body, and leno petticoat, trimmed with black lace.

CICELY HOMESPUN.—Slate-colored dress, neatly trimmed with black; straw or chip hat, with black ribbon; striped stockings, and black shoes; small black handkerchief round her neck.

This play may be performed in three acts, and most extensively cut. There are about six scenes required. It is a troublesome piece to put on the stage, and part of the plot is rather objectionable; but it has always been a popular play, and Dr. Pangloss is one of the best-known characters in dramatic literature. Lord Duberly, the ex-grocer (suddenly become a lord) and Lady Duberly are excellent. Each gives the Doctor £300 a year to educate Dick Dowlas, their son and heir. Dick gives him the same sum to leave him alone. The parts of Stedfast and Morland can be cut greatly. Zekiel Homespun is a country bumpkin from Somersetshire; Kenrick, an Irish servant. The chief objections to this play are its length and the constant changes of the scene.

HELPING HANDS.

A Drama in Two Acts, by Tom Taylor.

Time in representation, two hours and five minutes. Period, the present.

Scene I.—*An Attic-room in a London Lodging-house.* Scene II.—*Library at* Lord Quaverly's *House.*

CHARACTERS.

Lord Quaverly (*Musical Enthusiast*). William Rufus, *alias* Shockey (*Shoe-black*).
The Hon. Calverly Hautbois.
Lorentz Hartmann. Margaret Hartmann.
John Merton (*Doctor*). Mrs. Booty (*Landlady*).
Isaac Wolff, } (*Jews. Valuers and Appraisers*). 'Tilda (*Maid-of-all-work*).
Lazarus Solomon, }

COSTUMES.

Lord Quaverly.—Black frock coat and trousers, check waistcoat.
Hautbois.—Fashionable under suit.
Hartmann.—Black old-fashioned coat, tight silk waistcoat, pantaloons, Hessian boots.
Merton.—Black frock coat, gray trousers. Holland waistcoat.
Rufus.—Red shirt, black apron, white trousers.
Wolff.—Eccentric Jew's dress.
Solomon.—Brown great coat, dark-waistcoat and trousers.
Margaret.—Brown alpaca dress trimmed with black, straw bonnet, and black silk cape.
'Tilda.—Blue cotton dress, short-sleeves and apron.
Mrs. Booty.—Pink delains, with flannels, showy cap.

Lorentz Hartmann is a violinist, once of the Opera, but now old, poor, and blind, with no possessions but his Stradivarius and his daughter, Gretchen. His affections are divided between them, but love for his daughter triumphs in the end; and he is willing to part with his "alter Strad" to get money to take her to a warm climate. The struggle is really pathetic. This part requires an actor of considerable force, and he should not only be able to talk German, but to talk English with a German accent—things which

do not always go together. As his hands are crippled with rheumatism he does not play the violin—fortunately, as it would greatly add to the difficulty of casting this part if he did, and as it stands it would not be easy to find an effective amateur Hartmann. Margaret is an angel in the attic—a gentle, interesting character, that only requires to be played in a sympathetic manner. Mrs. Booty is the usual grasping lodging-house woman, who sells up her lodgers and employs Wolff and Solomon—two repulsive but necessary individuals. 'Tilda is a most amusing character; though "workus" bred, she is kindhearted and staunch, and has her own (rather peculiar) ideas of honesty. The "helping hands" belong to her, to Merton (a doctor, in love with Margaret), and to William Rufus, who has been a "workus," a thief, and a variety of other things, but is now a converted shoeblack. This is a good part for a low comedian. Lord Quaverly is *fanatico per la musica;* the Stradivarius falls into his hands, but he makes a present of it to the Doctor for curing his only child; and so the fiddle comes back to its original owner. His lordship's brother, Hautbois, has a rather unpleasant *role,*—a young man of fashion, attracted to the Hartmann's garret by the beauty of Margaret, and getting well snubbed for his pains. However, he ends well, and so does the play. There is no difficulties of scenery, and few properties; among them a fiddle, a bust of Bach, and a portrait of Beethoven, or some one that will pass for him.

HE'S A LUNATIC.*

A Farce in One Act, by Felix Dale.

Time in representation, forty minutes. Period, the present.

Scene, *a Drawing-room.*

CHARACTERS.

March Hare (*a young Artist*).	Arabella Hanwood.
Sir Guy Trotter, K. C. B.	Hatter (*her Maid*).
Ruggles (*a Housebreaker*).	

Costumes, *Modern.*

Mrs. Hanwood, a rich young widow, is dying for a sensation. March Hare supplies her with one, by getting into her house and pretending to be a lunatic. Although extremely frightened she takes a fancy to the artist, who is young and handsome and very fascinating in his lucid intervals. He protects her from Ruggles, a very peaceable housebreaker, and delivers her from what she dreads even more—a prolonged visit from her suitor, Sir Guy Trotter, a dreadful old bore. Finally, March Hare confesses his madness was all assumed, and gains the hand of the fair widow.

Some of his pranks are amusing, and may be made a good deal of. None of the characters are stupid, and the farce altogether is lively, unobjectionable and easy to get up.

HIS FIRST BRIEF.

A COMEDIETTA IN ONE ACT, BY SIDNEY DARYL.

Time in representation, thirty minutes.

SCENE, MRS. FARRINGDON WARD'S *lodgings at Highbury.*

CHARACTERS.

CHARLES DE MURRER (*a young Barrister*). JEREMY POUNCE (*a Barrister's Clerk*).
MR. CONGOU POPHAM (*a retired Tea-merchant*). MRS. FARRINGDON WARD (*a young and wealthy Widow*).
MARTIN (*her confidential Maid.*)

COSTUMES, Modern.

An amusing comedietta, very suitable for a drawing-room. Mrs. Farringdon Ward is a young widow whose time hangs heavily. Because she has nothing else to do she engages herself to Mr. Congou Popham, a retired tea-merchant, who has been trying to break her late husband's will. Jeremy Pounce is a melo-dramatic barrister's clerk, who has fallen in love with Martin, Mrs. Ward's maid. He takes the time-honored method of sending her a love letter through a window, tied to a stone. The widow, finding it first, appropriates it and prospects the neighborhood for the sender. She finally lights upon De Murrer, a briefless but good-looking young barrister, and not knowing how else to make his acquaintance, sends for him to obtain his legal opinion as to her lawsuit. Jeremy, who is always quoting Shakespeare, comes back to court Martin, and there is much funny business about the letter, he supposing that the widow has taken a fancy to him. Old Popham is also funny. De Murrer exposes the fact that he has actually no case against Mrs. Ward, so she sends him about his business and bestows upon the young lawyer her hand and "His First Brief." This piece is more than usually good.

THE HONEYMOON.

A COMEDY IN FIVE ACTS, BY JOHN TOBIN.

Time in representation, two hours and fifteen minutes; when played in Three Acts, one hour and forty minutes.

ACT I.—SCENE I. *A Street in Madrid.* SCENE II. *A Room in Balthazar's House.*

ACT II.—SCENE I. *A Cottage.* SCENE II. *A Room in Balthazar's House.* SCENE III. *The Picture Room.* SCENE IV. *The Cottage.*
ACT III.—SCENE I. *An Inn.* SCENE II. *Apartment in the Duke's Palace.* SCENE III. *An Inn (sometimes omitted).* SCENE IV. *The Cottage.*
ACT IV.—SCENE I. *The Inn (sometimes omitted).* SCENE II. *A Wood.* SCENE III. *A Rural Scene.*
ACT V.—SCENE I. *The Cottage.* SCENE II. *A Wood.* SCENE III. *Apartment in the Duke's Palace.*

Action of the piece extends over one month.

CHARACTERS.

THE DUKE OF ARANZA.
COUNT MONTALBAN.
CAPTAIN ROLANDO.
SIGNOR BALTHAZAR
CAMPILLO, JAQUEZ, } *Servants to the* DUKE.
LOPEZ (*a Rustic*).
LAMPEDO (*an Apothecary*).
JULIANA, VOLANTE, ZAMORA, } *Daughters of* BALTHAZAR.
HOSTESS.

COSTUMES, Spanish, 16th Century.

When this comedy is played in three acts (a course to be commended) the parts of Lampedo and the Hostess are omitted. This includes Scenes III. of Act III., and Scene I. of Act IV. "The Honeymoon" is one of the very best plays that ever was written. It is witty without being coarse; both plot and dialogue must please the most fastidious; the sole objection anyone could find is that one of the ladies—Zamora—must wear a page's dress. The scenery is not so difficult as it appears at the first glance, but eight different scenes are required; and though there is nothing at all complicated in any one of them, still that necessitates a good deal of scene-shifting. "The Honeymoon" is rather an undertaking, but one that will amply repay the *impressario.* There is nothing very formidable in any of the performers, and the play is so exquisitely written throughout that even the minor characters have words well worth studying. The plot is something like "The Taming of the Shrew." The Duke marries Juliana, a proud young woman; then he, very untruthfully affirming that he is only a peasant, makes her live in a cottage and wait on him and his rustic friends. She gives him her mind with a good deal of vigor several times, shakes up his jug of wine, and tosses the chairs at his friends, instead of handing them. She escapes from the cottage, and greatly alarms Jaquez, the Duke *pro tem.* (an excellent low comedian's part), who does not dare to interfere, as the real Duke has followed her, and insists on her return to the cottage for one month. By the end of that time she is all meekness, and he declares his real rank. Volante, gay and mischievous, and Zamora, tender and impassioned, form an excellent contrast. Captain Rolando, a soldier who has forsworn love, falls a victim to Zamora; and there are capital scenes between Volante and her lover, Count Montalban.

HOW TO SETTLE ACCOUNTS

WITH YOUR LAUNDRESS.*

A Farce in One Act, by J. Stirling Coyne.

Time in representation, fifty minutes. Scene.—*A tailor's show-room, handsomely fitted up.*

CHARACTERS.

Whittington Widgetts *(a West End Tailor).*
Barney Twill *(Widgetts' Page and Light Porter).*
Jacob Brown *(A Hairdresser at the Opera).*
Postman.
Waiter.
M'lle. Cheri Bounce *(An Opera Dancer).*
Mary White *(A young Laundress).*

COSTUMES.

Whittington Widgetts.—Blue coat, white vest, grey plaid trousers. *Second Dress*—Green coat, pink vest. *Third Dress*—Black coat.

Barney Twill.—Green page's suit.

Jacob Brown.—Puce frock coat, blue vest, nankeen trousers.

M'lle. Bounce.—Fashionable silk dress, blue satin *visite*, trimmed with lace, pink bonnet.

Mary White.—Pink print dress, green shawl, and straw bonnet. *Second Dress*—Blue blouse, drab leggings, red cravat, and fancy cap. *Third Dress*—Drab *paletot*, white vest, and trousers.

A popular farce, and a very good one. Whittington Widgetts, a West End tailor who has risen in the world, has allowed his affections to wander from their rightful object to M'lle. Cheri Bounce, a fascinating ballet-dancer. The rightful object, otherwise Miss Mary White, laundress, naturally objects to this arrangement, and detecting Widgetts in his little design of entertaining Mademoiselle with a supper, circumvents, and brings him to humiliation in a truly comical and side-splitting manner. Her device of dressing a lay figure in her clothes and drowning it, heels up, in the water-butt, produces great amusement. When Whittington has been sufficiently punished, she relieves his mind by appearing before him in *propria persona*, when he returns to his allegiance, and settles accounts with his laundress without further trouble.

THE HUNCHBACK.*

A Comedy in Five Acts, by J. Sheridan Knowles.

Time in representation, about two hours. Period, 1660.

Act I.—Scene I.—*A Tavern.* Scene II.—*A garden before a country house.*
Act II.—Scene I.—*Garden with two arbors.* Scene II.—*A street.*
Act III.—Scene I.—*A drawing-room.* Scene II.—*Room in* Master Heartwell's *house.*
Act IV.—Scene I.—*Room in the* Earl of Rochdale's. Scene II.—*Banqueting-room.*
Act V.—Scene I.—*Corridor.* Scene II.—*Banqueting-hall, decorated.*

CHARACTERS.

Master Walter *(the Hunchback).*
Sir Thomas Clifford.
Master Wilford *(Lord Rochdale).*
Lord Tinsel *(his Friend).*
Modus.
Master Heartwell (Helen's *Father).*
Gaylove and one or two Friends.
Fathom (Master Walter's *Servant).*
Thomas (Master Heartwell's *Servant).*
Stephen (Sir Thomas Clifford's *Servant).*
Waiter and Servants.
Julia.
Helen.

Action of the piece extends over a couple of months.

COSTUMES.

Court dress of the time of Charles II.

There appear to be a great many characters in this play, but several of them have scarcely anything to do; thus, Gaylove and his friends only appear in the first scene; Heartwell only says a few sentences in Act II., Scene I.; the servants (except Fathom, who has a good part) speak a few words; and Lord Tinsel, though a good character as far as he goes, only comes on in two scenes; so that some of these parts may easily be doubled. The scenes between Modus and his cousin Helen are most comic —he is a shy student, deep in Ovid's "Art of Love," but Helen proves the better teacher. These scenes are sometimes given by themselves, as an afterpiece. The Hunchback is, of course, the leading character in the play, and it requires a good actor to give his quick, irritable temper, his tender love for his daughter, and his sensitiveness on the subject of his deformity. He has brought up Julia as his ward, and brought her up in the strictest seclusion in the country. When she comes up to town as the affianced wife of Clifford (whom the Hunchback takes a fancy to because of his spirited behavior in a tavern brawl, with which the play commences) the whirl of gayety turns her head for a time, she treats her lover badly, he in turn rejects her, and in a fit of despair she accepts Lord Rochdale. From the moment she does so she repents, and Clifford coming as Lord Rochdale's secretary has ample opportunity of finding out the real state of her heart. At the last moment the Hunchback comes to the rescue, declares himself to be her father and the true Lord Rochdale, and sends

Master Wilford away without wife or title. Though by no means an interesting character, one cannot help feeling he is rather badly treated among them. Julia and Clifford require very good acting. This is not a difficult play to get up for a five-act comedy; there are not many scenes, and no properties, except some letters, deeds, and a book; but Master Walter Clifford, Modus, Julia and Helen, must all be good.

HURRAH FOR PARIS!*

A Comedietta in One Act.

Time in representation, thirty minutes. Scene, *a drawing-room.*

CHARACTERS.

M. Sarigny. Henrietta (M. Sarigny's *Wife*).
Bruno (*his Valet*).

Costumes, Modern.

This piece calls for only three characters, one of which, Bruno, is a very good low comedy part. A valet, taken away from his beloved Paris, endeavors by playing upon the peculiarities of his master and mistress, to bring them into a proper frame of mind for returning thither. His trials are amusing.

A HUSBAND TO ORDER.*

A Serio-comic Drama in Two Acts, by John Maddison Morton.

Time in representation, one hour and twenty-six minutes. Period, 1806.

Scene I.—*Drawing-room in Elise's house.*
Scene II.—*Drawing-room at the Chateau de Beaupre.*

CHARACTERS.

Baron de Beaupre
Pierre Marceau.
Anatole Latour (*a Lawyer*).
Phillipeau (*a Farmer*).
Servant.
Josephine (*the Baron's Niece*).
Elise (*the Baron's Ward.*)
Madame Phillipeau.

Action of the piece extends over two years.

COSTUMES.

Time of Napoleon I.

Pierre Marceau, a man of the people, has become a Colonel in Napoleon's army, and has purchased the estates of Beaupre, forfeited to the nation. The Baron (a capital "old man's" part) is therefore anxious for a marriage between Pierre and his niece, Josephine. The young lady is aristocratic; she consents under

pressure; but on meeting Pierre's relations, the Phillipeaus, on her wedding-day, she is so horrified by their hearty country ways that she is rude to them, and snubs her bridegroom, who takes himself off to the wars again in a huff, having previously placed the estates of Beaupre at Josephine's disposal. In the second act, two years later, he thinks better of it, and comes back under the name of an imaginary brother, Henry Marceau, Pierre being supposed to have been killed in battle. He finds his widow mourning his loss very sincerely, her haughty temper is subdued, and she and Madame Phillipeau are the best of friends. She breaks down while reading a last letter from Pierre, and a reconciliation follows. Phillipeau and his wife have capital comic *roles*. Anatole is a shy young lawyer, who, to please Elise, turns soldier, or pretends to do so, and appears in the second act in uniform, with a patch over his eye and his arm in a sling, and manners supposed to be military. Elise is a laughing hoyden, a good deal toned down after the two years' interval. There are no stage difficulties about this play, very few properties, the parts are all good (it is quite an "all-round" play), and the dresses are pretty. All the characters are comic except Josephine and Pierre. It is essential that he should look like a soldier, and it must be borne in mind that Josephine certainly falls in love with him at first sight.

ICI ON PARLE FRANCAIS.*

A Farce in One Act, by T. J. Williams.

Time in representation, about three-quarters of an hour. Period, the present.

Scene.—*a Lodging-house Parlor.*

CHARACTERS.

Major Regulus Rattan.
Victor Dubois.
Mr. Spriggins.
Mrs. Spriggins.
Angelina (*their Daughter*).
Julia (*wife of* Major Rattan
Anna Maria (*Maid-of-all-work*).

Costumes, Modern.

Spriggins determines to make money by turning his house into lodgings to the indignation of his wife, daughter and Anna Maria. To make them more attractive he hangs up the notice, "*Ici on parle Francais,*" and studies "French before Breakfast." When a young Frenchman does apply for them the result may be imagined. This is a very good farce, amusing and unobjectionable, not so troublesome about properties as most farces, the chief objection to it being that it is rather well known. Sprig-

gins is a good low comedian's part, Rattan is a noisy fire-eater, and Victor must have a good French accent, both for his French and English. Mrs. Spriggins, a descendant of the De Pentonvilles, is a good character.

IF I HAD A THOUSAND A YEAR!*

A Farce in One Act, by J. Maddison Morton.

Time in representation, one hour and fifteen minutes. Period the present.

Scene.—*A breakfast-room.*

CHARACTERS.

Mr. Paddington Green.	Mrs. Paddington Green.
Mr. Percy Chaffington.	Julia (*her Sister*).
Mr. Paul Chesterton.	Maid-Servant.
Clerk to Chaffington.	

Costumes, Modern.

A capital farce, one of the best. Paddington Green is an excellent light comedian's part, one of Charles Matthews'; the success of the piece depends on him. But the other parts are fairly good, except the clerk and maid, who have line parts. Paddington Green is a clerk at Somerset House; he is always wishing for 1000*l.* a year, and is persuaded by Chaffington to speculate in Buffaloes and Hongkongs. Chaffington is an M.P. plotting for office; Paul Chesterton is a lover, Julia being the object. A small child (Green's little boy) is introduced, but may be omitted and merely alluded to. This farce is amusing and unobjectionable; it is remarkably easy to manage.

I'LL TELL YOUR WIFE.*

A Farce in One Act, by W. S. Webster.

Time in representation, thirty-five minutes.

Scene.—*Interior of an Hotel. Doors* R. *and* L. S. E. *Doors* R. *and* L. T. E. *marked* 8 *and* 9. *Door* C. *backed by landing-place and stairs.*

CHARACTERS.

Paul.	Mr. Softly.	Fair Lady.
Dr. Bile.	Joseph (*a Waiter*).	Dark Lady.

COSTUMES.

Paul.—Light drab coat, light vest, black trousers, drab hat.

DR. BILE.—Black body-coat, green vest, light gray trousers, black hat.
JOSEPH.—Black coat, white vest, black trousers.
FAIR LADY.—Silk dress, bonnet and shawl.
DARK LADY.—Silk dress, bonnet and shawl.

A farce. Funny, but not refined. Paul is engaged to the daughter of Dr. Bile; but, notwithstanding it, is carrying on a flirtation with a milliner. Dr. Bile, who is a married man, is also flirting with a young woman who dyes for a living. Both bring their flirtees to the same hotel, at the same hour, to dine. Of course, they run against each other, and a comical scene ensues, during which each man tries to get rid of the other—thinks he has, and then finds he hasn't. They finally discover each other's secret, and then there is an explosion, each threatening to tell. Finally, the ladies make their appearance from their respective rooms, and turn out to be Miss Bile and Paul's fiancee, Fanny, who have laid a trap and brought down their game. In this emergency, Paul, with the most barefaced effrontery, declares that the trap was of his own contriving, and gotten up for the purpose of curing the ladies of jealousy, and they, foolish things, believe him.

INFATUATION.

A DRAMA IN FOUR ACTS, BY SIR CHARLES YOUNG.

Time in representation, about an hour and a half. Period, the present.

SCENE I.—*Dining Room in the Chateau de Lignerolles.*
SCENE II.—*The Park Wall at back, with Gates, Chapel, etc.*
SCENES III. *and* IV.—*Salon in the Chateau de Lignerolles.*

Action of the play extends over one year.

CHARACTERS

HENRI DE LIGNEROLES.
LAGRANGE (*his Father-in-law*).
PRINCE DE MIRE.
COMTE DE GIVRY (*Nephew of the Prince*).
CHASSEUR.
JUGE DE PAIX.
CHARLES (*a Servant*).
ETIENNE (*a Servant*).
LOUISE DE LIGNEROLLES (*Wife of* HENRI).
CECILE (*Comtesse de Givry*).
MARIE (*a Child of about six*).
JOSEPHINE (MARIE'S *Bonne*).

COSTUMES, Modern.

The plot of this play verges on delicate ground. The infatuation is that of Henri de Lignerolles for Cecile, the wife of the Comte de Givry. Louise discovers their secret, and it is her noble conduct in screening her husband, and trying to win him back, that gives its strong interest to this piece. Their little child, Marie, in her efforts to learn to read writing, unconsciously

betrays her father by spelling out a note of his to Cecile, appointing a meeting. They meet at the end of the park, near the chapel (Scene II.); Louise joins them, appeals to her husband's better feelings, and prevails. This is a very powerful scene. For nearly a year they see no more of each other, when evil chance once more throws Henri beneath the spell. Cecile is a queen of song, and he is as infatuated as ever. The Comte de Givry becomes jealous, and Cecile flies to Henri, whose wife is on a visit to her father. Louise, however, returns unexpectedly, and the Comte de Givry follows his wife. The imbroglio can only end in one way—the men fight, and Henri is shot. This play is far too tragic to be attempted by any but actors of proved skill. The part of Louise has been made celebrated by Mrs. Monckton. Cecile plays an unpleasant but important *rôle*. Henri de Ligneroles and the Comte de Givry are also very telling parts; but the former has a great deal the most to do, the Comte only appearing at the end of the third act, and in the fourth. The other characters are slight. Charles and Josephine, the usual servants, who explain the family in the first act. Etienne may be left out. The Juge de Paix and Chasseur have line parts. The Prince de Mire is merely an ardent sportsman, with whom the Comte and Comtesse de Givry are staying, and he and Cecile follow a stag into the de Lignerolle's park, and so gain an introduction to the family. Lagrange, a returned exile, is stern and silent, his chief characteristic being his love for his daughter. The scenery is simple (the first, third, and fourth scenes may be the same room), and there are no difficulties of management.

INGOMAR;

OR, THE NOBLE SAVAGE.

AN AWFUL WARNING, IN ONE ACT, BY R. REED.

Time in representation, fifty minutes.

SCENE I.—*The Market place of Marseilles.* MYRON'S *house (right first entrance), stalls, booths, etc., as for market day. Villagers just dispersing. Sunset.*
SCENE II.—INGOMAR'S *camp in the wilds; Rocks* R. *and* L.; *Waterfall.*
SCENE III.—*A public square in Massilia. A Fair going on.*

CHARACTERS.

THE TIMARCH OF MASSILIA (*Commissioner of Police*).
POLYDOR (*a rich Merchant and a Miser*).
MYRON (*an Armorer in difficulties*).
ACTEA (*Wife of* MYRON).
PARTHENIA (*her Daughter, somewhat strong-minded*).
ADRASTUS, IDIOTES, SQUINTUS, COCKEYEDES, DUFFERUS, SILLIAS, SOFTUS, LYCON, } *Citizens of Massilia (Marseilles).*

ALEMANNI.

INGOMAR (*the Noble Savage*). — SAMMO, TAGRAGIDES, BOBTAILOS, BLOKIDES, } *His equally refined Warrior-Chiefs.*

COSTUMES, *Ad libitum.*

This is a burlesque upon the well-known play, and requires a good deal of singing. All depends upon the spirit with which the characters carry off their parts. They should make their dresses as absurd as possible, and the action should be brisk.

INHUMAN.*

A COMEDIETTA IN THREE ACTS.

Time in representation, fifty minutes.

SCENE.—*Parlor of the "Royal Unicorn," Mudford, with appropriate furniture. A large engraving of a Royal Princess, and a vulgar oil portrait of a fat landlady on walls.*

CHARACTERS.

COLONEL COLEPEPPER (*on the Retired List*).
CAPTAIN LARKSPUR (*of the Light Dragoons*).
TOTTLES (*Landlord of the Royal Unicorn*)
JEMIMA JANE (*Maid-of-all-Work*).
GERTRUDE BLUSHINGTON (*Maid of no Work*).

COSTUMES.

To suit the characters.

An easy and laughable piece. Captain Larkspur, the Impudent Dog, beards the Lion, otherwise Colonel Colepepper, in his den, plays upon some of his little peculiarities and eventually marries his neice. The Captain being very impudent, the Colonel very irascible, Gertrude very gushing, and Jemima Jane, the maid of all work, very comical, they succeed in entertaining an audience very well.

THE IRISH DRAGOON.*

OR WARDS IN CHANCERY.

A FARCE IN ONE ACT, BY CHARLES SELBY.

Time in representation, fifty minutes. SCENE.—*A counting-house.*

CHARACTERS.

MR. BROWN SHERRY (*a Wine Merchant*).
MR. MELLOWPEAR (*an Attorney*).
FIZGIG (SHERRY'S *Clerk*).
PADDY MURPHY O'BRALLAGHAN (*a Light Dragoon*).
SWITCHER (*Mellowpear's Clerk*).
MISS MATILDA JINKS (*a Beautiful Young Lady*).
MRS. BLOOMLY (*a Young Widow*).
MRS. BROWN SHERRY (*a Married Lady*).

COSTUMES.

MR. BROWN SHERRY.—Eccentric plaid trousers, patent polished boots, black satin waistcoat, light drab fashionable paletot, colored cravat, full dress grey wig, large black whiskers.

MR. MELLOWPEAR.—Grey pantaloons, Hessian boots, black coat and waistcoat, eccentric broad brimmed black hat, white cravat, and frill.

FIZGIG.—Rob Roy plaid trousers, small shepherds' plaid shooting jacket, changed to a light green dress coat, light flaxen wig, brushed into a brutus, small shabby white hat, changed to a large new one for second dress.

PADDY MURPHY O'BRALLAGHAN.—*First dress*, light grey military trousers, with red stripe on sides, torn and patched; dilapidated red shell jacket, checked shirt, light brown wig, whiskers and mustaches, canvas apron, and paper cap. *Second dress.*—Braided military frock.

SWITCHER.—Modern suit.

MISS MATILDA JINKS.—Fashionable walking dress, white bonnet.

MRS. BLOOMLY.—Fashionable walking dress, pink bonnet.

MRS. BROWN SHERRY.—*First dress*, fashionable silk dress, shawl, blue bonnet. *Second dress*, a polka pelisse, bonnet, and thick black veil.

Mr. Brown Sherry, an elderly but festive wine merchant, takes advantage of his wife's absence. Mr. Fizgig, his clerk, who is courting the widow Bloomly, takes advantage of his principal's absence, and O'Brallaghan, the Irish dragoon, takes advantage of Fizgig's absence. Just as Fizgig and O'Brallaghan, with the widow Bloomly and Miss Matilda Jinks get ready to enjoy themselves at supper, Mr. Brown Sherry returns with a veiled lady, whom he supposes to be the charming Arabella, but who is really his wife. The luckless employees hastily conceal the supper anywhere and the ladies in the bookcases. Before they can devise means for their release, Mellowpear, an attorney, comes and affixes legal seals upon all Sherry's papers and the bookcases. Mrs. Sherry finding the ladies' bonnets, becomes enraged and discloses herself. This is a very laughable scene. Fizgig, at his wit's end, has to confess and run after Mellowpear to return and release the prisoners, and Mrs. Sherry is so delighted that they cannot be laid at her husband's door that she forgives

the episode of Arabella, and Sherry is so pleased at getting out of the scrape that he bestows his forgiveness and his blessing upon the other characters, who join hands.

AN IRISH ENGAGEMENT.*

A Farce in One Act, by W. Watts.

Time in representation, forty-five minutes. Scene.—A *Room in the house of* Mr. Bullfinch.

CHARACTERS.

Mr. Bullfinch.	Tim Rafferty.
Mr. McCarthy.	Julia Bullfinch.
Captain Foxlove.	Norah.

COSTUMES.

Mr. Bullfinch.—Light blue coat, gilt buttons; white waistcoat, nankeen trousers, short gaiters.

Mr. McCarthy.—Green coat, yellow waistcoat, black trousers, white hat.

Captain Foxlove.—*First dress,* Military undress. *Second dress,* Light blue livery coat, top boots.

Tim Rafferty.—*First dress,* Light blue livery coat, top boots. *Second dress,* Dress coat, gilt buttons; top boots, opera hat.

Julia.—A white muslin dress.

Norah.—Stuff gown, looped up; mob cap.

Julia Bullfinch is in love with Captain Foxlove, but promised to Mr. McCarthy, the son of an old friend of Mr. Bullfinch, whom she is to marry or forfeit ten thousand pounds. The captain conceives the idea of making Tim Rafferty, his man, personate McCarthy, who is expected. Rafferty is accordingly introduced to old Bullfinch, and disgusts him by his obstreperous behavior. All is going smoothly when the real McCarthy arrives, but Tim intercepts him and tells him that the old gentleman and his daughter are both mad. Julia has a good mad scene here, and the suitor is so terrified that he signs a paper declining the lady's hand and the forfeit money. This once secured, Captain Foxlove comes forward, and they all, with one accord, coax old Bullfinch into giving his consent to Julia's marriage with the Captain. Tim Rafferty is an excellent Irish part.

IRRESISTIBLY IMPUDENT.

A Dramatic Trifle in One Act.

Time in representation, thirty minutes. Scene.—*A Drawing-room.*

CHARACTERS.

Dick Carter, Mr. Wigley.
Charles (Wigley's *Son*). Jennie Hayne (Wigley's *Ward*).

Costumes, Modern.

This is another of the series of plays referred to in the notice of "Cross Purposes." Four good characters, Charles, Wigley's son, and Jennie Hayne, Wigley's ward, love each other, but are given over to the green-eyed monster. Dick Carter is the irresistibly impudent young man, who, by his coolness and assurance, brings the lovers together again, and overcomes the prejudices of old Wigley, who is determined to marry his son to Miss Finnikin, an heiress. Dick succeeds in winning the old gentleman over, and all ends pleasantly.

"IS THE MAN MAD?"*

A Comedietta in Three Acts.

Time in representation, forty-five minutes. Scene.—*A sitting-room in* Mr. Vernon's *house.*

CHARACTERS.

Mr. Vernon.
Jack Marston.
Fred Hamilton.
Laura Vernon.
Augusta Vernon.
Maggie Hamilton.

COSTUMES.

Mr. Vernon.—Tweed suit.
Jack Marston.—*First dress,* Morning suit. *Second dress,* Black frock coat, white vest, brown pants.
Fred Hamilton.—Blue frock coat, white vest, grey pants.
Laura Vernon.—Black silk.
Augusta Vernon.—*First dress,* Muslin. *Second dress,* Silk.
Maggie Hamilton.—*First dress,* Morning costume. *Second dress,* Traveling costume. *Third dress,* Walking costume.

A comedietta, three acts, and but one scene—a drawing-room. Easy and good, and could be gotten up, if necessary, in a very short time. Mr. Vernon has two daughters, Laura and Augusta, one of whom is sensible, but a little worldly, and the other highflown and always quoting poetry. To them comes

Jack Marston, Fred Hamilton, and his sister Maggie. The sisters look down upon Jack, who is heedless and forgetful, but when the news comes that he has succeeded to a title and estate, the whole family begin to pay court to him. Jack, now Sir John, loves Maggie Hamilton, and speaks of his intention to marry in such a way, that the Vernons conclude he means to ask one of them. So Laura rejects and sends away Fred, whom she really loves. It does not take her very long to repent, however, and when Fred returns, determined to try his fate once more, she confesses it. Sir John then presents Maggie as has wife, much to the disgust of Mr. Vernon and Augusta. The play depends mainly upon Jack Marston, who is so honest and so destitute of tact when he converses, that all the characters in succession ask, "Is the Man Mad?"

THE JACOBITE.

A Comic Drama in Two Acts, by J. R. Planche.

Time in representation, one hour and twenty minutes. Period, 1745.

Scene I.—*Parlor of a public-house.*
Scene II.—*Drawing-room in an old English house.*

Action of the piece, two days.

CHARACTERS.

Sir Richard Wroughton.	Lady Somerford.
Major Murray.	Widow Pottle.
John Duck.	Patty Pottle (*her Daughter*).

Costumes, Time of George II.

A play remarkably well suited to amateurs, calling for no great amount of histrionic power. The plot is interesting and unobjectionable; the dresses are pretty. There must be a practicable chimney in the second scene, down which John Duck tumbles at the right moment, just when the villain of the piece (Sir Richard, of course—villains always have several *r*'s in their names) is going to burn the pardon of Edward Murray, the Jacobite. Sir Richard wishes to gain the hand—or, at all events, the lands—of his cousin, Lady Somerford, but fails also in this attempt, the lady being true to her Jacobite lover. John Duck, servant lad at "The Crooked Billet," is a capital low comedian's part. Patty, his sweetheart, wears a pretty tucked-up chintz dress, and may make a good deal out of her words. Mrs. Pottle is a screeching and scolding village landlady. A servant, a corporal, and one or two soldiers, are also required.

JENNY LIND AT LAST!

A Comedietta in Two Scenes, by Angus B. Reach.

Time in representation, about half an hour. Period, 1850.

Scene I.—*Interior of students' tavern at Hiedelberg.*
Scene II.—*Room in an hotel.*

CHARACTERS.

Baron Swigitoff Beery.	Landlord.
Mr. Leatherlungs (*Jenny's Papa*).	Students.
Mr. Gag (*a London Manager*).	Jenny Leatherlungs (*alias Lind*).

Costumes, Blouses, Students' Caps, and Badges.

Jenny Leatherlungs is mistaken for Jenny Lind, and feted by the students and besieged by the managers. It is an amusing little trifle, depending on the exertions of Jenny. It might be altered, and the name of Patti or any other *diva* of the day substituted for Jenny Lind. The first scene would be more picturesque if placed in one of the students' gardens at Heidelberg, with lamps fastened to the trees, and torches. Any number of songs may be introduced. The Baron—which may be made a good part—and Jenny must sing well. The other parts are slight. There is a triangular duel at the end. The whole thing is quite a sketch, almost like a superior sort of charade, and for that reason very well suited to amateurs.

JOHN DOBBS.

A Farce in One Act, by J. Maddison Morton.

Time in representation, forty minutes. Period, the present. Scene, *a drawing-room.*

CHARACTERS.

Squire Fallowfield.	John, (*a Servant*).
Major Frankman.	Mrs. Chesterton, } (*Daughters of the*
Peter Paternoster.	Lucy, } *Squire.*
John Dobbs.	

Costumes, Modern.

Squire Fallowfield and his family have always declined to make the acquaintance of John Dobbs, a farmer's son. He picks the old squire out of a ditch and gains admission to the house as a doctor. He turns out to be an Admirable Crichton: he plays, sings, draws, understands law, physic, and love, is a brother

officer to Major Frankman, and marries the widow, Mrs. Chesterton. Peter Paternoster is a low comedian, Major Frankman a walking gentleman, the Squire an old man. Very easy to get up, and unobjectionable in plot and language; but not very comic, unless Peter makes it so.

JULIET'S LOVE LETTER.*

A Monologue in One Act.

Time in representation, twenty minutes. Scene.—*A dressing-room in disorder.*

CHARACTERS.

Juliet (*a Young Lady*). A Female Voice.

Costumes, Modern.

Juliet has spent her evening at a ball, and, after retiring to her room, finds a love letter from her sweetheart between the leaves of her tablets. Her spoken reflections will, for a few minutes, give good entertainment. Easily managed.

JUST TWENTY YEARS AGO.*

A Comedy in One Act, by J. V. Prichard.

Time in representation, fifty minutes.

Scene.—*The drawing-room of* Lady Guilfoyle's *country-seat. The appointments are rich, but decidedly oriental.*

CHARACTERS.

Colonel Hector Baviclie (*aged* 45). Lady Sophia Guilfoyle (*aged* 40).
Mr. Knutsford (*age immaterial*). Violet Guilfoyle (*aged* 18).
Mlle. Griffon (*Governess, age doubtful*).

Costumes, Modern.

This is a nice play, but may not suit some sentimental people, who would have preferred the Colonel to be constant to his first love. Lady Guilfoyle, a widow of forty years, still cherishes a romantic attachment for Colonel Hector Baviclie, who was her lover when both were young. The Colonel, who has been serving his country in India is a hero, and at the age of forty-five still a handsome man. Violet Guilfoyle, aged eighteen, is a harum scarum girl, in charge of a French governess, but about to be betrothed to Arthur, the Colonel's nephew. She knows nothing

about the romance, and looks upon mamma as quite an old lady. The narration of the Colonel's exploits has fired her imagination, and when he returns after a ten years' absence, she sees him and loves him. Lady Guilfoyle, who has gotten herself up in brave attire to take instant possession of her old lover's heart, is so wrought upon by this discovery that, being a true mother, she puts on an ugly cap and disfigures herself generally. The Colonel, after the manner of man, is captivated by Violet's youth, beauty, and resemblance to his recollection of her mother. When she openly shows her preference for him, he surrenders at discretion, and Lady Guilfoyle, smothering her own heart, gives them her blessing.

KATHARINE AND PETRUCHIO;

OR, THE SHAMING OF THE TRUE

A BURLESQUE IN ONE ACT.

Time in representation, forty-five minutes.

SCENE I.—*The hall of the Stella d'Oro at Padua.*
SCENE II.—*The state-room of the Stella d'Oro.*
SCENE III.—*The kitchen of the Stella d'Oro.*
SCENE IV.—*The villa Petruchio at Orta.*

CHARACTERS.

PETRUCHIO (*an English Earl of unlimited means, but of somewhat penurious proclivities*).
GRUMIO (*his courier, factotum, and rascal in general*).
LUCENTIO (*a traveling tutor, with only one line to speak in the entire play, who eventually marries* BIANCA).
HORTENSIO (*chief cook of the Stella d'Oro at Padua, in love with* BIANCA, *subsequently marries her mother*).
GIBBON (*a distinguished man-milliner from Paris, in disguise*).
MRS. MINOLA (*widow of Baptista Minola, and landlady of the Stella d'Oro, a managing Italian mamma*).
KATHARINE (*her daughter, the shrew*).
BIANCA (*her pretty sister, an overgrown girl in short frocks, kept so to prevent her beauty from being any hindrance to* KATE'S *marriage*).
Waiters, Servants, Vitturini, Tailors, Haberdashers, etc., etc.

COSTUMES.

Early Italian dress combines with modern English. A good guide for the former may be found in Leslie's famous picture, "The Taming of the Shrew." The combination may be left principally to the taste of the performers, but the following points should be especially observed. Petruchio wears a gray cheviot tourist's coat over his "bombasted doublet;" he also carries a knapsack and alpenstock. Grumio sports a courier's bag of enormous proportions. Lucentio wears a college "mortar-board." Hortensio, the white cap and costume of the modern *chef*. Mrs. Minola wears a gigantic ruff and a towering chignon. Katharine's costume is partly taken from one of Titian's beauties, and partly from the modern "girl of the period;" she has black

hair of enormous length, ready to let down and fling about when she gets in a rage. Bianca has fair hair hanging loose down her back, and is dressed in short frocks, pinafores, frilled trousers, and strap-shoes.

An excellent burlesque, well written and very funny, with the usual amount of singing, dancing, etc. Dialogue unusually sprightly and good, and scenery not difficult, although it may seem so from the description of it, as it can be left entirely to the resources of the company.

THE LADIES' BATTLE.

A Comedy in Three Acts, by T. W. Robertson.

Time in representation, one hour and forty minutes. Period, 1816. Scene, *a drawing-room.*

CHARACTERS.

The Baron de Montrichard (*Prefect of the Department*).	Brigadier, Servants and Gensdarmes.
Henri de Flavigneul.	The Countess d'Autreval.
Gustave de Grignon.	Leonie (*her Niece*).

Costumes of the Empire.

This play, though in three acts, requires only one scene—a drawing-room. It is altogether easy to manage, but requires good acting. The plot is interesting. Henri de Flavigneul, a Buonapartist condemned to death, is hidden by the Countess in the disguise of one of her servants. The Baron comes to look for him; he is nearly betrayed several times—once by the uncontrolled terror of Leonie—but the Countess, by her quick wits, always saves him. She and Montrichard have met before, and opposed their forces. Once more she wins this "Ladies' Battle" by her strategy. Parts of this play are exciting, and it is very well written throughout. It is a great favorite with amateurs. The Countess is an ambitious *role;* Leonie is a charming part for a young girl. Both she and her aunt fall in love with Henri; but the Countess, though she wins the other battle, loses this. Gustave de Grignon is a character part—brave mentally, a coward physically. His admiration of the Countess makes him perform a really heroic action, though with much sinking of the heart. The "Ladies' Battle" requires three good men and two good ladies to render it in a satisfactory manner.

THE LADY OF LYONS.*

A Comedy in Five Acts, by Lord Lytton.

Time in representation, about two hours. Period, 1795.

Act I.—Scene I.—*A room at* M. Deschappelles' *at Lyons.* Scene II.—*Exterior of a village inn—the "Golden Lion."* Scene III.—*Interior of* Melnotte's *cottage, staircase leading to upper story.*

Act II.—Scene I.—*The gardens of* M. Deschappelles' *house.*

Act III.—Scene I.—*Same as Act I. Scene II.—Moonlight.* Scene II.—*Same as Act I. Scene III.*

Act. IV.—Scene I.—*Same as Act I. Scene III.*

Act V.—Scene I.—*A street in Lyons.* Scene II.—*Same as Act I. Scene I., but the furniture more worn.*

CHARACTERS.

Claude Melnotte.
Colonel Damas (*Cousin of the* Deschappelles).
Beauseant.
Glavis.
M. Deschappelles (Pauline's *Father*).
Landlord).
Gaspar (*Peasant*).
Captain Gervais (1*st Officer*).
Captain Dupont (2*d Officer*).
Major Desmoulins (3*d Officer*).
Notary.
Servant.
Pauline Deschappelles.
Madame Deschappelles.
Widow Melnotte (Claude's *Mother*).
Janet (*Landlady*).
Marian (Pauline's *Maid*).

Action of the piece extends over three years.

COSTUMES.

All the characters wear different dresses in Act V., as a period of two and a half years elapses between Acts IV. and V. The costumes are of the Republic, the uniforms are of the army of Italy.

The success of this exquisite play depends entirely on Claude and Pauline, who should not only act but look their parts. Most people know the story of the beauty and pride of the Lady of Lyons, and the revenge of Beauseant and Glavis, whom she had rejected. They induced Claude Melnotte, a gardener's son, to personate an Italian Prince and present himself as a suitor for Pauline. He, being desperately in love with her, yields to the temptation, woos and wins her, and takes her to his mother's cottage, where, pricked by conscience, he confesses all, restores her to her parents (though Pauline is ready to forgive him), and goes off with Damas to join the army in Italy. An interval of nearly three years passes. He returns, a hero and a colonel, to find Pauline on the brink of a marriage with Beauseant, who makes this the condition of saving her father, a merchant threatened with bankruptcy. All ends well, and Beauseant's evil schemes are defeated. He is an aristocratic villian; Glavis, his friend, is a silly young fop; Colonel Damas is a bluff soldier, risen from the ranks. All the other parts are very slight. Madame Deschappelles is silly and vulgar, risen from the ranks, too, and

with a mania for titled people. Widow Melnotte is a pious old peasant. Janet and Mirian scarcely speak, and might be omitted, if desired; and so might two of the officers. There are no difficulties of stage management, but Pauline is an arduous part, requiring pride, tenderness and passion. And the same may be said of Claude: in some of the scenes his remorse and despair are intense, and could not be given except by an actor of considerable power. As this is one of the most poetic works of Lord Lytton, it need not be said the language is very beautiful, and it would be a sin, or at all events a mistake, to give an unworthy rendering of it. I have seen it performed in public with a Claude Melnotte who looked like a butcher, utterly destroying the romance and almost the possibility of the play.

THE LAST LILY.

A COMEDIETTA IN ONE ACT, BY CLEMENT W. SCOTT.

Time in representation, thirty minutes. SCENE.—*A garden of the Chateau of St. Bernard, on the coast of Normandy. Time,* 1793.

CHARACTERS.

VILLENEUVE (*a Republican*).
THE MARQUIS DE LAUNAY (*a Boy of eighteen*).
HECTOR (*a Republican*).
MARIE VILLENEUVE.
PEASANTS, ETC.

COSTUMES, French of the period.

The scene of this little play is laid in France, in the year 1793. Villeneuve, a Republican, with his daughter Marie, now occupy the Chateau of St. Bernard, formerly the property of an aristocratic lady, who has sought shelter, with a number of other refugees, in England. She tells her young lover, the Marquis de Launay, a boy of eighteen, that she would like one of the white lilies for which the Chateau of St. Bernard was famous. He accordingly risks his life to obtain it, and reaches the chateau, where he narrowly escapes detection by Hector, the servant, but is finally discovered by Marie, who listens to his story with sympathy. There is but one of the famous lilies left, and to it she attaches an almost superstitious value. At first refusing it to the Marquis, she is finally overcome by his youth and courage, and not only bestows it, but protects him from her father and other pursuing Republicans. At the last Villeneuve discovers him, but, at his daughter's prayer, suffers the young Marquis to escape, carrying with him his prize—the Last Lily. A charming little piece.

LEND ME FIVE SHILLINGS.*

A Farce in One Act, by J. Maddison Morton.

Time in representation, one hour. Period, about 1820. Scene.—*A room adjoining a ball-room.*

CHARACTERS.

Mr. Golightly.
Captain Phobbs.
Captain Spruce, M. C.
Morland.
Sam (*a Waiter*).
Mrs. Major Phobbs (*a Widow, sister-in-law to* Captain Phobbs).
Mrs. Captain Phobbs.

Ladies and gentlemen in the ball-room.

COSTUMES.

Ball costume of the early part of this century.

A very well-known farce, depending chiefly upon Mr. Golightly, one of Jefferson's parts. The ball scene begins the farce well. Mr. Golightly loses all his money in the card-room; the fair widow asks him to take her home in a fly, and he tries every possible means by which to raise five shillings to pay the fare. There is a supper scene. This play requires quick acting and any amount of comic business to make it go well.

A LESSON IN LOVE.

A Comedy in Three Acts, by C. S. Cheltnam.

Time in representation, two hours and five minutes. Period, the autumn of 1864.

Scene I.—*A drawing-room.*
Scene II.—*A garden terrace overlooking sands and sea.*
Scene III.—*Same as Scene I.*

CHARACTERS.

Captain Freeman.
Orlando Middlemark.
Babblebrook (*nicknamed "The Newspaper"*).
Mrs. Sutherland (*a charming Widow*).
Miss Anastasia Winterberry.
Edith Leslie (*her Niece*).

Action of the piece extends over a week.

COSTUMES.

1st, Full evening dress; 2d, Morning; 3d, Demi-toilette.

Mrs. Sutherland gives the lesson in love to Captain Freeman; he has come home from India to look for a wife, and Edith Leslie is suggested to him as a very suitable one. Of course he falls in love with his instructress. Middlemar is paying his,

addresses to Edith, so he and Mrs. Sutherland have a lively war of wits, for the fair widow is Captain Freeman's ally, and is truer to him than to her own heart. Babblebrook is a sort of Paul Pry, and Anastasia a conceited and fantastic old maid. This piece requires to be played briskly to make it go; it may be considerably cut; and the same scene will serve throughout, if more convenient. It has no drawbacks nor difficulties in the plot, jokes, properties, or management, and is very well suited for private representation. Mrs. Sutherland and Middlemark are good characters.

THE LIMERICK BOY;*

OR PADDY'S MISCHIEF.

A Farce in One Act, by James Pilgrim.

Time in representation, forty-five minutes.

Scene I.—*Cottage flats, fifth grooves. Garden wall across stage, fourth grooves, with centre gates practical. Set house,* S. E. R., *door practicable.*
Scene II.—*A parlor in* Mrs. Fidget's *house, first grooves.*
Scene III.—*Same as Scene I.*
Scene IV.—*Same as Scene II.*
Scene V.—*Same as Scene I.*

CHARACTERS.

Paddy Miles.
Dr. Coates.
Henry (*his Son*).
Job (*a Gardener*).
Reuben.
Mrs. Fidget.
Jane (*her Daughter*).

COSTUMES.

Paddy Miles.—Grey frieze coat, red vest, blue handkerchief, corduroy breeches, grey stockings and ankle shoes, high crown hat.
Dr. Coates.—Black cutaway coat, embroidered vest, black breeches, black stockings, shoes and buckles, white neckcloth, white wig, cane.
Harry.—Modern walking suit.
Job.—White shirt, red vest, black velveteen breeches, green apron, high-low shoes, grey stockings, colored handkerchief, brown head of hair.
Reuben.—Green shooting coat, white pearl buttons, plush vest, drab breeches, blue stockings, high-low shoes, colored cravat, countryman's hat.
Mrs. Fidget.—Respectable old lady's dress.
Jane.—Walking dress.

A boisterous farce, and has a capital Irish boy's part; in fact, there is not much else. Paddy is a sort of Irish Puck, and goes from place to place playing mischievous but laughable pranks, which get him into a great deal of trouble. In one scene he assumes a woman's dress; and, as most of his jokes are played in the interest of Harry Coates, to gain his father's consent to his marriage, Harry at last stands between Paddy and the righteous wrath of his victims, and gets him off scot free.

A LITTLE CHANGE.

A FARCE IN ONE SCENE, BY SYDNEY GRUNDY.

Time in representation, about forty minutes, Period, the present. SCENE, *a room in an hotel, with glass door leading to a terrace.*

CHARACTERS.

EDWIN LARKSPUR. WAITER. MRS. PLUNGER.
CAPTAIN PLUNGER. ETHEL (EDWIN'S *Bride*).

COSTUMES, Modern.

Edwin has found a "little Paradise go a long way," and is longing for "a little change." The Plungers presently appear at Dumpington. Edwin having formerly been an admirer of Mrs. Plunger, and Captain Plunger of Ethel, and neither couple knowing that the other are bride and bridegroom, numerous complications occur. A brass band is heard behind the scenes at one time, then a hurdy-gurdy or barrel-organ, a woman with a tambourine, and a man with bagpipes. The stage management of this piece is very troublesome, and the dialogue is composed of short sentences (sometimes called "choppy"), which always requires a great deal of rehearsing. The badinage between the ladies is more lively than lady-like, but the piece is brisk, and the continual interruptions of the musicians of Dumpington take very well with an audience, being a sort of thing that everyone can understand.

THE LITTLE SENTINEL.

A COMEDIETTA IN ONE ACT, BY THOMAS J. WILLIAMS.

Time in representation, forty minutes. Period, the present. SCENE, *a room in a farm-house; flight of stairs leading to a door. Through lattice window the sea is seen.*

CHARACTERS.

MR. WHEEDLETON COAXER (*an elderly Lady-killer*). LETTY HAWTHORNE (*Proprietress of a Farm*).
CAPTAIN CLARENCE COURTINGTON (*of the Dragoons*). MAY (*her Friend, aged 17, the Little Sentinel*).
SIM (*a young Farmer*).

COSTUMES.

COAXER.—Eccentric.
COURTINGTON.—Undress uniform.
SIM.—Country lad's holiday suit.
LETTY.—Morning dress.
MAY.—Peasant's striped petticoat, chintz jacket, striped stockings, shoes, etc.

May is the little sentinel, who mounts guard over Letty during the absence of May's brother, Frank, a sailor, engaged to the young widow, who is a very decided flirt. When May cannot keep off the two admirers, Coaxer and Courtington, she brings them in at the same time. She tries all sorts of expedients to get rid of them, and finally makes each of them fall in love with herself, to the anger and despair of her own sweetheart, Sim—a good part (low comedy). This is a most amusing little piece. May is really a charming character, formerly played by Mrs. Bancroft. Coaxer is "an old twaddler;" Courtington, a lisping piece of affectation. An excellent piece for amateurs, sure to go well, as it is very light and amusing. All the parts are good and distinct; no one is over-weighted. May has most to do. She should be a lively actress, bright and *piquante*.

LITTLE TODDLEKINS.

A Farce in One Act, by Charles Mathews.

Time in representation, fifty minutes. Period, the present. Scene, *A drawing room; window opening on the balcony.*

CHARACTERS.

Brownsmith.	Captain Littlepop.	Annie Babbicombe.
Babbicombe.	Amanthis.	Susan (*a Servant*).

Costumes, Modern.

Amanthis is sometimes played by a gentleman. If taken by a lady, she should be tall and stout. Her step-father, Brownsmith, pretends that his daughter is a child, "Little Toddlekins;" she is really very much grown up. Brownsmith is a capital part, written by Charles Mathews for himself. The farce is very amusing, but rather well known. Babbicombe is an "old man" The other parts are slight. There should be a window opening on to a balcony at the back.

LOAN OF A LOVER.*

A Vaudeville in One Act, by J. R. Planche.

Time in representation, one hour and twenty minutes. Period, early part of this century, or the present.

Scene.—*Gardens bordering a canal near Utrecht.*

CHARACTERS.

Captain Amersfort.	Delve (*a Gardener*).
Peter Spyk.	Gertrude.
Swyzel (*a Butler*).	Ernestine Rosendaal.

COSTUMES.

AMERSFORT, military undress; ERNESTINE, walking costume; the others, Dutch peasants' dress.

One of the best plays that amateurs can choose. The scene is pretty, and not at all a difficult subject. The wings and flies can represent trellis-work with creeping plants; the flat at back, a bit of a Dutch garden, formal clipped hedges, etc.; beyond, a reach of the canal, the trees of the further side reflected in it. The spire of the Cathedral (in faint greys) makes a pleasing incident in the background. Where all this is inconvenient, the scene may be transferred to a room—an entrance-hall, for instance. The costumes are effective, and can be managed at home. The plot is amusing. Gertrude (Ernestine's maid) begs for the loan of a lover, her mistress has so many and she has none. Ernestine lends Captain Amersfort. The *ruse* succeeds. Peter speedily becomes jealous and finds out—for he is very Dutch, and takes a long time about everything—that he is in love with Gertrude: Delve and Swyzel are also included in the list. Ernestine thinks Captain Amersfort is playing his part too well, and recalls her lover rather hurriedly. Gertrude, Peter, and Swyzel have songs. An excellent play altogether. Peter Spyk and Gertrude must be good.

THE LOCKED DOOR.*

A MONOLOGUE IN ONE SCENE.

Time in representation, fifteen minutes.

SCENE.—*A boudoir.* CHARACTER.—EMILY.

COSTUME, Modern.

Emily, indignant at being left alone by her husband, determines that when he does come he shall not be able to enter, she therefore locks the door and throws the key away. Just at this point he arrives, and they converse, she reproaching him through the locked door. She finally discovers that he has been fighting a duel, of which she was the indirect cause, and, after a frantic search, she finds the key, begs her husband's forgiveness, and all is well. Affords scope for good acting.

THE LOST HEIR;

OR, THE ABBE DE L'EPEE.*

AN HISTORICAL DRAMA IN THREE ACTS, FROM THE GERMAN.

Time in representation, one hour and thirty minutes. SCENES.—*A garden, a front chamber, and a drawing-room.*

CHARACTERS.

THE ABBE DE L'EPEE (70).
JULIUS, COUNT OF SOLAR (*a Deaf Mute, under the name of* THEODORE, 18).
DARLEMONT (*his Guardian and maternal Uncle*, 53).
ST. ALME (DARLEMONT'S *Son, a Lawyer*, 20)
FRAUVAL, SENIOR, 55).
FRAUVAL, JUNIOR (*his Son, a Lawyer*, 29).
DUPRE (*an aged Servant*, 67).
DUBOIS (*a Waiting Man*, 23).
DOMINIC (*an aged Servant of* FRAUVAL, 78).
MARTIN (*formerly Doorkeeper of the old Count*, 83).

This Scene is laid in Toulouse, France.

COSTUMES, Modern.

This little drama, though quite simple in plan and execution, is nevertheless calculated to produce high dramatic effect, and rivets the spectators' attention from the beginning to the end, on account of the deep interest inspired by the unhappy condition of the young hero. Julius is exposed in Paris at the age of ten by his uncle, who procures a written evidence of the boy's death, and then seizes upon his property. The Abbe de L'Epee, director of the Deaf and Dumb Asylum in Paris, finds the youth and educates him. Suspecting the boy to be of noble blood, he bestows all his care on the helpless deaf mute during eight years, creates his soul anew, as it were, and in the meantime endeavors to find out the place of his birth. For this purpose the Abbe travels with his protege over a great part of France, and finally arrives at Toulouse, which city the young man recognizes as the place of his home. The Abbe consults the young lawyer Frauval, a friend of St. Alme, who is the son of Julius' uncle. Darlemont refuses to recognize his nephew, but is at last prevailed upon to restore Julius to his rightful inheritance, by the threatened exposure of his son, St. Alme. So the matter is settled amicably.

LOVE.

A Comedietta in Three Acts.

Time in representation, forty minutes. Scenes.—Act I. *A drawing room.* Acts II. and III. *A pic-nic ground.*

CHARACTERS.

Sir Berkeley Curryon.
Fred Curryon.
Captain Jack Travers.
Lady Chesham.
Blanche Chesham.
Emily.

COSTUMES.

Though the characters will appear throughout this play in ordinary nineteenth-century costume, it will add considerably to the effect if the dresses are changed in the second act. This is not positively necessary, but it will seem more natural if Fred Curryon and Jack Travers, who may wear Norfolk jackets and knickerbockers in the first act if they choose, should adopt a less fanciful style of dress when they go into ladies' society. As to the ladies themselves, it is well known that they have a different costume for every occasion. Sir Berkeley Carryon *may*, and Emily *should*, wear the same dress all the time.

Dan Cupid often laughs to scorn all the dictates of common-sense, and upsets the best laid plans. And so, when Lady Chesham and Sir Berkeley Curryon plan the marriage of their respective children, both of whom are wealthy, they do not take into consideration the gallant but impecunious Jack Travers, or the servant girl, Emily, who play the part of intimate friends to Fred and Blanche. They pair off in the wrong way, to the consternation of the elders, who, however, have to make the best of it. This play is simple, but effective, and gotten up with very little trouble.

THE LOVE FLOWER.*

A Comedietta in One Act, by E. Legouve and P. Merimee.

Time in representation, one hour. Scene, *A handsomely-furnished parlor in a country house.*

CHARACTERS.

Colonel Sackville (*aged* 45).
Mr. Smith.
Lady Montgomery (*middle-aged*).
Julia (*her Daughter, aged* 18).
Mademoiselle Jaques (*starched and prudish*).
Maid.

Costumes, Modern.

This little play shows the unselfishness of a mother's affection. Lady Montgomery joyfully anticipates the return of her early

lover, Colonel Sackville, from Africa. She is still faithful to his memory. Her daughter, Julia, fascinated by the brilliant deeds of the hero, falls deeply in love with him, and offers him the "love flower," which he declines; but the mother, seeing that her daughter's happiness is at stake, sacrifices her own feelings, and gives him the flower a second time, and with it Julia's hand. There are two subordinate parts which are comic, and relieve the seriousness of the play.

LOVE MASTER—LOVE MAN.*

AN ACTING CHARADE IN THREE ACTS, BY HENRY HERSEE.

Time in representation, forty minutes. SCENE, MRS. BLOSSOM'S *sitting room, in her sea-side apartments at Burlington.*

CHARACTERS.

CAPTAIN CHARLES RASHLEY ARDENT (24, *of the 199th Light Infantry, in love with* MRS. BLOSSOM).
TIM O'GRADY (32, *his Servant, in love with* PATTY).
MISS ROSE BLOSSOM (20, *a rich young Widow*).
MISS PRUDENCE RIGID (52 (?), *her Maiden Aunt*).
PATTY LARKIN (22, MRS. BLOSSOM'S *Maid*).

COSTUMES,

CAPTAIN ARDENT.—Frock coat, summer trousers and vest, black or white hat.

TIM O'GRADY.—Shell jacket, trousers with stripe of crimson braid, and forage cap.

MRS. BLOSSOM.—Morning costume.

MISS PRUDENCE RIGID.—Rather short dark silk dress, white stockings, shoes with sandals, chignon, false hair front, either of corkscrew ringlets or long bands down sides of face; black velvet ribbon across forehead; no crinoline. She has a red nose.

PATTY.—Chintz dress, small white apron, smart white cap, with blue or pink ribbons.

This little play shows how Captain Ardent pays his court to the widow Blossom, and his man Tim to her maid, thereby exciting the horror and disgust of Miss Prudence Rigid. It is comical, and the parts are good. One scene answers for all the play.

LOVE TO MUSIC.*

A COMEDIETTA IN ONE ACT.

Time in representation, twenty-five minutes. SCENE, *a Moorish chamber.*

CHARACTERS.

MERCEDES (*a young Widow*). *A Male Voice to Sing.*
JUANITIA (*her Sister*). *A Female Voice.*

COSTUMES, Modern.

A play for two female characters; not difficult. Two sisters, hearing a serenade, as they think, under the window every evening, quarrel over the supposed lover, who turns out to be a professional singer, practising his song. The Moorish chamber is not essential; any drawing-room scene, with a window in centre flat, will do.

LOVE'S YOUNG DREAM.

A Comedietta in One Act.

Time in representation, forty-five minutes. Scene, *a drawing-room.*

CHARACTERS.

Edward Greville (*aged* 40).
Mr. Melbourne (Alice's *Father*, *aged* 65).
Cecil Vavasour (*aged* 25).
Alice Greville (*aged* 37).
Florence (Alice's *Daughter*, *aged* 18).

Costumes, Modern.

An interesting and strong play, though short. Only one scene—a drawing-room. Situations very dramatic, and would require careful treatment. Florence Greville and Cecil Vavasour become tenderly attached to each other during the absence of the former's mother. On learning the name of her daughter's lover, Mrs. Greville is horror-stricken, and forbids her ever to think of him again. Many years' previous Edward Greville had deserted his wife and child, and run away with the mother of Cecil Vavasour. The old father, Mr. Melbourne—and this is an excellent old man's part—intercedes for the young couple, but Mrs. Greville continues inexorable. Meanwhile Edward, not hoping for forgiveness, but repentant, and longing to see his family once more, comes and introduces himself to Florence as a friend of her dead father. They have a pathetic scene. Mrs. Greville recognizes him. He begs her to relent, but all is in vain until Mr. Melbourne at last prevails with her. This is a strong and touching scene. Edward is about to bid them all a long farewell, when his wife's pride utterly breaks down, and she forgives him.

LOVELY.

An Acting Charade in One Act, by H. P. Grattan.

Time in representation, one hour.

Act I.—Scene—*Is supposed a chamber in* Capulet's *house.*
Act II.—Scene—*A room in* Clarence Nugent's *chambers.*
Act III.—Scene—*Same as Scene I.*

CHARACTERS.

Mr. Smiley.	Aunt Matchem.
Mrs. Smiley.	Ellen Smiley.
Clarence Nugent.	Herbert Neville.

Lucy Nugent.

N. B.—The characters in the first part of the Charade are supposed to be about to rehearse the tragedy of "Romeo and Juliet," and are dressed as under:

Mr. Smiley (*as Capulet*).	Mrs. Smiley (*as Lady Capulet*).
Herbert Neville (*as Romeo*).	Aunt Matchem (*as the Nurse*).

Ellen Smiley (*as Juliet*).

One of the best of the series of plays spoken of in the analysis of "Cross Purposes," and can also be acted as a charade. Herbert Neville is a brilliant young artist, in love with Ellen Smiley, but too bashful to come to the point. Aunt Matchem makes up her mind that he shall. The Smiley family are lovers of the "divine William," and in the first act are supposed to be about to rehearse the tragedy of "Romeo and Juliet." This gives a chance for picturesque dressing and for the recitation of a portion of the famous "balcony scene." Aunt Matchem, a motherly old spinster, is acting as manager. Mr. and Mrs. Smiley have a very pleasant and piquant dialogue to commence with, followed with the rehearsal of the "balcony scene," which, it is needless to say, is entirely successful in bringing about a declaration between the lovers. In the second act Herbert Neville goes to the aid and comfort of his friend Clarence Nugent, also an artist, who is ruined through the deceptions and falsehoods of a professional black-leg. By an innocent artifice he makes Clarence win the prize offered by Aunt Matchem for the best portrait of Ellen Smiley, and this sum rescues Clarence. The characters all pronounce the portrait Love-Ly, which is also the word.

LUCY'S LOVE LESSON.*

A Comedietta in One Act, by John Latey, Jr.

Time in representation, twenty minutes.

Scene.—Mrs. Cholmondeley Carney's *Bloomsbury drawing-room.*

CHARACTERS.

Mr. Alderman Turtle.	Mrs. Cholmondeley Carney.
Tom Frankhart.	Lucy (*her Daughter*).

Costumes, *Modern.*

A short play in one scene. Would do capitally for an afterpiece in an amateur entertainment. Parts all good, and the work very evenly divided. Alderman Turtle is very stout and

very elderly, but is, notwithstanding, smitten with the charms of Lucy Carney, whose mother promotes the match. Lucy, however, has no eyes but for Tom Frankhart, a young fellow—nice, but poor. The Alderman coming to propose, they have a laughable scene, in which he has to dance. He has just gotten on his knee and to the point, when Tom, who has been listening in the conservatory, tumbles into the cistern. This creates a diversion in the enemy's camp, in the midst of which Lucy says "yes" to Tom, and Mrs. Carney, learning that he has just stepped into a nice salary, gives her consent.

LYING IN ORDINARY.*

A Farce in One Act, by R. B. Peake.

Time in representation, fifty-two minutes.

Scene I.—*Garden of* Mr. Wooburn's *house. French windows* R. *and* L. C. *in flats.*
Scene II.—*A room in the house of the* Admiral.
Scene III.—*A road or lane near the village.*
Scene IV.—*A room in the* Admiral's *house.*
Scene V.—Miss Fluke's *apartment.*

CHARACTERS.

Admiral Fluke.
Wooburn.
Peter Yarn (*an old Boatswain*).
Patrick Giacomelli (*an Italian wandering Boy, of English parentage*).
Mr Achilles Aufait.
Dominico.
Stock (*a Gamekeeper*).
James.
Estella (*Protege of the* Admiral).
Miss Fluke (*otherwise* Mrs. Walrus, *Sister of the* Admiral).
Hannah.
Two Servants of the Admiral.

COSTUMES.

Admiral Fluke.—Velvet shooting jacket, white hat, white cord breeches, leather gaiters.
Wooburn.—Frock coat, white trousers.
Peter Yarn —Blue jacket turned up with red, glazed hat, bald grizzled wig, blue trousers.
Patrick Giacomelli.—Shabby velveteen jacket, green cap, short trousers, old gaiters.
Mr. Achilles Aufait.—Modern suit.
Dominico.—Green jacket, foreign cap, long black hair, trousers, high-lows.
Stock.—Gamekeeper's dress.
James.—Livery.
Estella.—Lady's morning dress.
Miss Fluke.—Prim morning dress.
Hannah.—Chambermaid's dress.

The fun of this piece is made principally by Peter Yarn, a mendacious old sea-dog, who is given up to romancing. But all the characters are good. Admiral Fluke and his sister, Miss Fluke, who is really Mrs. Walrus, stand greatly in awe of each other, and have each a secret. Estella, the Admiral's ward, is really his daughter, and Miss Fluke, married *sub rosa* to Lieutenant Walrus, since deceased, has ever since been looking for her son Tommy, carried off when a child by a wandering Italian, Giacomo. As eight thousand pounds depend upon her celibacy, she has been silent with regard to her marriage. Mr. Wooburn, in love with Estella, has been so unfortunate as to offend the Admiral, who urges upon her acceptance Mr. Achilles Aufait, who knows everything, and meddles with everything. The manner in which the secrets are brought to light, Tommy discovered in a wandering Italian boy, Mr. Aufait discomfited, Estella and Wooburn made happy, and all through the instrumentality of the old sea-dog, are aptly and agreeably described in the play, which, though called a farce, should come under the head of comic drama.

A LYRICAL LOVER.*

A COMEDIETTA IN ONE ACT, BY H. SAVILLE CLARK.

Time in representation, twenty-five minutes. SCENE.—*An elegantly-furnished drawing-room.*

CHARACTERS.

FRANK GREVILLE (*a Visitor*). ALICE FANE (*an Heiress*).

COSTUMES, Modern.

A pretty two-part piece, which requires a sprightly, engaging couple to act it. Miss Alice Fane, with a soul attuned to poetry, is afraid of being married for her money, and Mr. Frank Greville, who comes to visit her, is afraid that the heiress is as prosaic as her stocks. The steps by which they discover their mutual mistake, and become interested in each other, are described in the dialogue, which is most entertaining. Excellent for an afterpiece.

THE MAID OF HONOR.

A COMEDIETTA IN ONE ACT, BY J. P. WOOLER.

Time in representation, three-quarters of an hour. Period, the 16th Century. SCENE, *Saloon in the Palace of Carrara.*

CHARACTERS.

COUNT LEONI.
BARON TORTONI.

OLYMPIA (*Duchess of Carrara*).

GIULIA, COUNTESS D'ESTRELLA (*the Maid of Honor*).
LAURA D'URBINO (*disguised as Count Cesario*).

COSTUMES.—Doublets, trunk hose, etc.; ladies' satin dresses, trains.

The chief objection to this pretty comedietta is that two of the ladies have to dress as pages. Laura appears in this costume throughout the play, and Giulia assumes it during the performances. Tortoni is a comic "old man;" Leoni a light comedian. He is a Prince of Savoy, betrothed to the young Duchess, and he comes under the name of his own envoy to make the lady's acquaintance. She takes a fancy to the Count, and therefore declines the hand of his master. Giulia finds out who he is, and herself appears on the scene as Prince Louis, to the amazement of the real owner of the name. Giulia is the spirit of mischief incarnate; but when she has sufficiently bewildered and annoyed everybody, she sets all right. This play requires bright, lively acting. There are no difficulties about managing it. A couple of pages are required.

MALE AND FEMALE.*

A COMEDIETTA IN ONE ACT.

Time in representation, thirty minutes. SCENE, *A plainly-furnished room.*

CHARACTERS.

GUSTAVE. HELENE.

COSTUMES.

GUSTAVE.—A business suit for a young man, and an old man's dress, umbrella and green spectacles.
HELENE.—Costume of a woman of fifty years and large spectacles, and a young girl's dress.

An easily gotten up little play, as any ordinary room will do for the scene. Two young people try to mystify each other by simulating, the one an old man and the other an old woman. The costumes must be well managed, and a great deal of fun can be got out of it.

THE MARRIED WIDOWS.*

A COMEDIETTA IN ONE ACT.

Time in representation, thirty minutes. SCENE, *A drawing room.*
Time, the present.

CHARACTERS.

CLARENCE (*Lieutenant on leave*). CLARA, LOUISE, } (*the Married Widows*).

COSTUMES, Morning.

Two ladies, whose husbands are army officers, and away on duty, become tired of the uneventful current of their existence, and insert advertisements in the *Matrimonial News*, with the hope of dissipating their *ennui*. These are answered in person by Clarence, a young "lieutenant on leave," who is looking for a wife with money. He interviews first one lady, then the other; proposes to both, and is discovered by both to be identical with the Clarence who made love to them both when schoolgirls. The situation becomes very embarrassing for the gentleman, and very entertaining for the ladies, when a letter arrives announcing the immediate return of the husbands, which puts an end to the sport.

MASQUERADING FOR TWO.*

A COMEDIETTA IN ONE ACT.

Time in representation, thirty minutes.

SCENE, *A small room, serving for dressing-room, at the residence of Lady Emily Fielding, London, on the night of a ball.*

CHARACTERS.

COUNTESS LELIA (*an Italian lady*). SIR HUGH STANLEY.

COSTUMES.

COUNTESS LELIA.—Evening dress with an opera cloak over it.
SIR HUGH STANLEY.—Evening dress, with an overcoat; also a servant's hat and coat.

A capital little dialogue. The Countess Lelia going to a ball, expecting to meet Sir Roger Buford, encounters in an anteroom his friend, Sir Hugh Stanley. After a spirited and interesting scene, in which they both do some masquerading, they become engaged.

MATCHED BUT NOT MATED;

OR, A LUNATIC "MALGRÉ LUI."

A FARCE IN ONE ACT, BY J. B. G.

Time in representation, thirty minutes. SCENE.—*A drawing-room, simply furnished.*

CHARACTERS.

MONSIEUR BELAIRE (*a retired Tradesman*).
THEOPHILUS SKIPRECK (*proposed Husband of* CONSTANTIA).
VICTOR (*Cousin to* CONSTANTIA).
BOY (*from Telegraph Office*).
CONSTANTIA (BELAIRE'S *Niece by marriage*).
ROSE (*a Maid Servant*).

COSTUMES.

Modern. In one part of the play VICTOR assumes the dress of a woman.

This is a very good play for amateurs, and requires but one scene. Skipreck, a countryman, has come to marry Constantia, whom he has never seen, and who loves her cousin Victor. The latter has a scene with Skipreck, in which he personates the young lady, and, aided by Rose, the maid-servant, manages to disgust the suitor. Monsieur Belaire, the uncle, becomes persuaded that Skipreck is mad, and the proposed match falls to the ground. Victor then pleads his own suit successfully.

A MEDICAL MAN.

A COMEDIETTA IN ONE ACT, BY W. S. GILBERT.

Time in representation, forty minutes. SCENE.—*An untidy and shabbily-furnished apartment.*

CHARACTERS.

ALPHONSO DE PICKLETON (*a Dramatic Author*).
JONES (*a Manager*).
BELINDA (*a Young Lady*).

COSTUMES, Modern.

A very good little play in one act. The scene requires quite a number of properties, but will be easily managed. De Pickleton, a poor dramatic author, lives in a particularly untidy and shabby apartment. Poor as a church mouse, he is still exceedingly anxious to marry, but being too timid to court a woman face to face, he advertises for a helpmeet. Belinda answers, in order to escape from a rspulsive marriage, and encloses her likeness, but by a mistake sends her grandmother's picture instead of her own. This is a settler to poor Alphonso, but Belinda

adopts the ingenious plan of pretending to tumble down stairs just outside his door. Of course he picks her up and falls in love with her on the spot. They have an amusing scene, in which he pretends to be a medical man. There is a good deal of good comic business, and the dialogue is witty. Belinda and Alphonso of course settle matters happily.

MEG'S DIVERSION.

A Drama in Two Acts, by H. T. Craven.

Time in representation, one hour and forty-five minutes. Period, the present.

Scene I.—*Parlor in* Crow's *farm-house.*
Scene II.—*Garden; paling across back, with gate-house and porch,* L.; *flat landscape.*

The action of the piece extends over three months.

CHARACTERS.

Jeremy Crow (*a Devonshire Farmer*).	Eytem (*a Lawyer*).
Ashley Merton, Esq. (*of the Hall*).	Cornelia, } *Daughters of* Crow.
Jasper Pidgeon (*a Carpenter*).	Margaret, }
Roland Pidgeon (*his Brother*).	Mrs. Netwell (*a Widow*).

Villagers and Farm Laborers.

COSTUMES.

Crow.—The usual dress of a substantial farmer; cord breeches and top boots.
Merton.—*First dress,* Fashionable morning suit. *Second dress,* Black morning suit, white vest, hat band.
Jasper.—*First dress,* Cord trousers, brown short-tailed coat, blue velvet waistcoat, scarlet neck-tie and white hat. *Second dress,* Blue frock coat drab trousers, and billycock hat.
Roland.—Fashionable morning suits.
Eytem.—Black, with white neck-tie.
Cornelia.—*First dress,* Traveling dress. *Second dress,* Light silk, with hat or bonnet.
Margaret.—*First dress,* Light print trimmed with blue, broad straw hat. *Second dress,* Violet velvet jacket, black handkerchief on head.
Mrs. Netwell.—Handsome silk dresses, shawl and bonnet.

Extremely well suited to amateurs. Lively and amusing generally, with a little touch of pathos to make it interesting. Meg's diversion is to make fun of her lover, Jasper Pidgeon. Her high spirits make her really cruel, and Rowland vows she shall suffer for it. All the characters in this play are good. Jerry Crow, the old father, hard-up and unscrupulous, Ashley Merton, a fine example of the genus "prig," and Eytem, an unpleasant lawyer, as well as two Pidgeons, are all well drawn and natural. Most of these are "character parts." Mrs. Netwell is a scheming widow, who nets Ashley Merton, Esq., though

he has educated Cornelia on purpose to be his wife, and tried to make her as priggish as himself. A lady comedian could hardly wish for a better part than Meg. In the second act Calderon's picture of "Broken Vows" is realized. The scene should be arranged accordingly. There are no difficulties of stage management.

MISCHIEVOUS BOB.*

A Comic Drama in One Act.

Time in representation, thirty minutes.

Scene.—*A room in a cottage. A door in flat centre, opening into the street; on* R. *of door a window, practical, backed by street.*

CHARACTERS.

Bob.	Sam (*a Carpenter*).
John Jones (*a Gardener*).	Mr. Thompson.
William Seacoal (*an Engineer*).	Servant.

COSTUMES.

Bob.—*First dress,* Old pair of pants, with a tear in one knee, one suspender, shirt sleeves, one sleeve rolled up, congress gaiters, old, flaxen hair, quite rough. *Second dress,* Jacket, straw hat, hair combed and parted.

John Jones.—Linen check jacket, green striped, double-breasted waistcoat, corduroy trousers, and old black hat, thick bluchers.

William Seacoal.—Pilot coat, over a corded jacket, waistcoat, and trousers, black hair and whiskers, fur cap, Wellington boots.

Sam.—Neat working carpenter's jacket, apron and trousers, brown paper cap.

Mr. Thompson.—*First dress,* Fashionable colored coat, white hat, trousers, etc. *Second dress,* A double dress, the fac simile of the first, the coat split up the back, and covered with dirt.

Servant.—Livery.

A comic drama and a very nice little piece, going to show that there is good in everybody, provided the right way is taken to call it forth. Mischievous Bob's name denotes his character. He is at once spoiled and neglected by his two adopted fathers, John and Bill, who never can agree upon any course of treatment. But they get into trouble. John cannot pay the rent, and Bill has gone security for five pounds, and cannot get it. Bob is so worked upon by these distresses that he wakes up to a sense of his own worthlessness, and makes up his mind to turn over a new leaf and be good for something. He takes the money which was to have paid his apprenticeship and settles the rent bill. Then a grateful person, whose child Bob had pulled out of the river, sends him a present of five pounds, which meets Bill's necessities, and all ends well. This simple little story is treated very happily in the play, and very comically, too, albeit

with a touch of pathos, and will always be popular with an audience.

THE MISERIES OF HUMAN LIFE;

OR, CROAKER'S TROUBLES.*

A FARCE IN ONE ACT, BY BENJAMIN WEBSTER.

Time in representation, fifty-eight minutes. SCENE, *A Parlor.*

CHARACTERS.

MR. ALLY CROAKER,	MRS. COURTNEY
MR. MILDMAY.	MARGARET.

COSTUMES.

MR. ALLY CROAKER.—Nankeen trousers, white waistcoat, striped morning gown, and white stockings. *First change on stage,* Blue body coat, gilt buttons, and boots. *Second change,* Brown great-coat, hat, gloves, and stick. *Third change,* A monkey jacket and crushed hat.

MR. MILDMAY.—Black trousers, yellow and green striped velvet waistcoat, striped morning gown. Change to Croaker's first coat.

MRS. COURTNEY.—Green satin pelisse and white bonnet.

MARGARET.—Blue cotton dress, white apron and cap.

Croaker is a fidgetty man with whom nothing goes right. He does nothing but tear around and scold. Mildmay is his opposite. Margaret is his much abused maid of all work, and Mrs. Courtney the widow they both want to marry. The play gives an amusing account of some of Croakers' troubles, and ends by Mildmay becoming the successful suitor.

MONEY.*

A COMEDY IN FIVE ACTS, by LORD LYTTON.

Time in representation, about two hours and a half. Period, the present. Action of the piece extends over a year.

ACT I.—SCENE I.—*A drawing-room.*
ACT. II.—SCENE I. *An ante-room.* SCENE II. *Same as Act I. Scene I.*
ACT III.—SCENE I. *Same as Act I. Scene I.* SCENE II. *A boudoir.*
ACT IV.—SCENE I. *Room in* EVELYN'S *house.* SCENE II. *A large saloon.*
ACT V.—SCENE I. (*Frequently omitted.*) *A room at a club.* SCENE II. *Same as Act I. Scene I.* SCENE III. *Same as Act IV. Scene II.*

CHARACTERS.

ALFRED EVELYN.	SIR FREDERICK BLOUNT.
SIR. JOHN VESEY.	STOUT (*Political Economist*),
LORD GLOSSMORE.	GRAVES.

OLD MEMBER AND OTHER MEMBERS OF CLUB.
SERVANTS.
CAPTAIN DUDLEY SMOOTH.
SHARP (*a Lawyer*).
TOKE (EVELYN'S *Servant*).
MACFINCH (*a Tradesman: sometimes omitted*).

CLARA DOUGLAS (SIR JOHN'S *Ward*).
LADY FRANKLIN (SIR JOHN'S *Half-Sister*).
GEORGINA VESEY (SIR JOHN'S *Daughter*).

———

COSTUMES, Modern.

An excellent comedy for a strong company on a large stage. It would be quite impossible to give some of the scenes—the Club scene, for instance—on a small stage. The play begins with a most excellent scene—the reading of a will by Sharp, the lawyer. Graves is the executor. Georgina Vesey, Stout, Lord Glossmore, Sir Frederick Blount, all look for legacies, being relatives of the deceased, and are all disappointed, the money being left to Alfred Evelyn, a poor relation of Sir John's. Evelyn is much attached to Clara, another poor relation. Just before the will is read he proposes to her, but is rejected, because she will not tie him down to a life of abject poverty. She does not explain her reasons, however. When he is rich he will not ask her again; and Sir John (a male managing mamma) manages to catch him for Georgina. After a bit it dawns on him that he has made a fool of himself, and he hits on a plan to find out if Georgina loves him for himself; or, otherwise to regain his freedom. By a series of misfortunes—breaking of a bank, and gambling with Smooth, etc.—he makes it appear that he is ruined. Sir John at once breaks off the match and gives Georgina to Sir Frederick, whom she has always preferred. Clara offers her small fortune to assist her cousin Evelyn, and all is explained. Graves is a capital low-comedy part—a melancholy widower, always lamenting his sainted Maria. Lady Franklin succeeds in making him laugh, dance, and sing, and finally propose. These scenes are admirable. Sir Frederick is an *r*-less fop—an amusing character, and a fitting match for Georgina. Glossmore and Stout are politicians on opposite sides; Dudley Smooth a professional gambler; Sir John Vesey is a professional humbug: he has a great deal to do. The scenery of this play is easy, except Act IV. Scene II., where the door, C., should open and disclose a dining-room beyond: but this is not necessary, and if inconvenient can be altered. The Tradesman scene is frequently omitted. This play requires much rehearsal, especially the Club scene, which is most effective when it goes well. Evelyn and Clara have very arduous parts, especially the former, who has been made sarcastic and bitter by circumstances, but is tender and generous by nature.

MONEY MAKES THE MAN.

A Drawing-Room Drama in One Act, by Arthur Sketchley.

Time in representation, thirty minutes. Scene, *drawing-room at* Colonel Culpepper's.

CHARACTERS.

Colonel Culpepper. Mrs. Culpepper.
Frank Dawson. Lucy Maitland.
Charles Kettering. Mary Culpepper.
Mr. Oglethorpe.

Costumes, Modern.

A drawing-room drama in one act. Easy and very suitable for amateur acting. Colonel Culpepper, an irritable old martinet, thinks there is nothing like money, and tries to force his daughter May into a marriage with an aged Crœsus, who, after all, does not want her. She loves Frank Dawson, a poor young fellow, and refuses to give him up. It turns out that the old Crœsus has come to England to find somebody's heir—and this heir turning out to be the fortunate Frank—everybody is happy, including the two minor characters.

MONSIEUR PIERRE.

A Pathetic Drama in Three Acts.

Time in representation, forty-five minutes. Scene, *The garden in front of* Mrs. Barker's *villa.*

CHARACTERS

Monsieur Pierre. Mrs. Barker (*his Mother*). Stephanie (*her Maid*).
Algernon. Mary.

COSTUMES.

Monsieur Pierre should be dressed in very old clothes, and should wear a heavy mustache, slightly grey, which may easily be managed with the aid of a little flour. The other characters may wear ordinary morning costume, though Mrs. Barker may be a trifle *outré* in her dress, and Stephanie will find that a small stiff curl on each cheek-bone will give her a very Frenchified appearance.

Dramatic and pathetic. Monsieur Pierre is an unfortunate old French baron, expatriated and impoverished, who teaches his native language for a livelihood, and searches meanwhile for his long-lost daughter. Algernon is a smart and naughty boy, and his mother, Mrs. Barker, contrives to make herself very ridiculous by her use of the French tongue. Mary is the long-lost daughter.

After three pathetic scenes, in which the old man, roused by Mary's resemblance to her mother, recounts his misfortunes, it turns out that, while he believed himself a beggar, his lands were restored to him, and a fortune left to his daughter, who gladly comes to his arms. Of course the interest all centres in Monsieur Pierre, who must be a good actor.

MORE BLUNDERS THAN ONE.*

A FARCE IN ONE ACT, BY THOMAS G. RODWELL.

Time in representation, forty-five minutes.

SCENE I.—*Handsome chamber.*
SCENE II.—*Room at* YOUNG MELBOURNE'S.
SCENE III.—*Chamber in third grooves* (LOUISA'S).
SCENE IV.—*Same as Scene II.*
SCENE V.—YOUNG MELBOURNE'S *apartment, third grooves. Easy chair on* R. C.

CHARACTERS

OLD MELBOURNE.
YOUNG MELBOURNE.
TRAP.
LARRY
LOUISA LOVEMORE.
SUSAN.
LETTY.

COSTUMES.

OLD MELBOURNE.—Blue coat, brass buttons; buff vest; nankeen breeches and short gaiters; white silk stockings; white cravat; bald head; broad-brimmed white hat, turned up with green.
YOUNG MELBOURNE.—Modern walking dress.
TRAP.—Black great coat and pantaloons.
LARRY.—Black pantaloons, striped vest, light green body livery coat.
LOUISA.—Handsome silk dress.
SUSAN.—Colored muslin and small cap.
LETTY.—Same as Susan.

Larry Hoolagan is the leading character in this farce, which is a very amusing one. He manages by his blunders to set everything and everybody by the ears. In true Irish fashion, he makes love to all the women, drinks all the whiskey, and tells all the bouncers he can conveniently, and it is only after the mischief is at its worst that Nemesis overtakes him, and matters are straightened out.

THE MOTHER AND CHILD ARE DOING WELL;

OR, LOVE IN THE TROPICS.*

A Farce in One Act, by J. M. Morton.

Time in representation, one hour. Scene, *A pavilion, partaking, both in its architecture and furniture, of a tropical character.*

CHARACTERS.

Mr. Snugsby (*a Planter*).
Lieut. O'Scupper, R.N. (*his Nephew*).
Mr. Felix Fluffey.
Maxwell.
Mungo (*Servant to* Snugsby).
A Negress.
Miss Penelope Snugsby (*Ward to* Snugsby).
Emily (*Ward to* Snugsby).

COSTUMES.

Mr. Snugsby.—Nankeen trousers, frock coat and white waistcoat.
Lieut. O'Scupper, R.N.—Lieutenant's modern uniform, white trousers, cap, &c.
Mr. Felix Fluffey.—Light brown Newmarket cut coat, blue velvet waistcoat.
Maxwell.—Pink striped trousers, blue stockings, black hat, narrow rim.
Mungo.—Nankeen trousers and frock.
A Negress.—Negress dress cap and large red cloak.
Miss Penelope Snugsby.—Light flowered muslin dress, cap, and large fan.
Emily.—All white, black veil, and fan.

The scene of this popular farce is laid in the tropics. It abounds in ridiculous situations and absurd mistakes. Mr. Fluffey has come all the way from England to marry Emily, ward to a planter named Snugsby. Her affections, however, are already bestowed on Lieut. O'Scupper, his nephew. Many playgoers are fond of the traditional stage Irishman, and here is a very good one. Miss Penelope Snugsby is also a very good stage spinster, and makes much of the fun. Maxwell is ostensibly the agent, but really the son, of the planter. He is also a happy husband and recent father, but has been compelled by circumstances to keep his marriage a profound secret. Each night a negress has brought his little son to his room in the pavilion. Snugsby sends Maxwell away on business, and puts Mr. Fluffey, who arrives unexpectedly, in his lodging for the time being. Poor Fluffey is here beseiged, first by the baby, which is left in his charge; then by Miss Penelope, who comes to beseech him to resign Emily's hand; then by Maxwell, who has returned to see his baby; then by Emily, who comes on the same errand as Miss Penelope; then by O'Scupper, who comes to blow his brains out; then by Snugsby, who comes to tell him the secret about his son. As each character appears the others hide themselves in adjacent rooms, and Fluffey gets beside himself trying to make out what it all means. This is a most laughable and capital scene. At this point the knot is cut by Maxwell, who declares his marriage. Snugsby then acknowleges him as his son, and O'Scupper takes Emily. This is what is called a screaming farce.

"M. P." (MEMBER OF PARLIAMENT.)*

A Comedy in Four Acts, by T. W. Robertson.

Time in representation, two hours and twenty minutes.

Scenes.—Act I. *Lawn and gardens of an old English country house. Sunlight.* Act II. *The same. Moonlight.* Act III. *A library.* Act IV. *Interior of a Tavern.*

CHARACTERS.

Dunscombe Dunscombe.	Isaac Skoome.	Mrs. Mulhowther.
Chudleigh Dunscombe.	Mr. Bran.	Cecilia Dunscombe.
Talbot Piers.	Mr. Bray.	Ruth Deybrooke.

Costumes, English, of the present time.

This is a good comedy, in Mr. Robertson's usual agreeable style. Dunscombe Dunscombe, the "fine old English gentleman," is an excellent character part. His son, Chudleigh, has a fancy for the burlesque stage, and resigns the hand of his wealthy cousin in favor of Mr. Talbot Piers, who is a candidate for M. P., opposed to Mr. Skoome, a sort of Gradgrind and a rich manufacturer. When Chudleigh sees Ruth, he is smitten by her simple charms. The love passages in the piece are very pretty. After some misadventures, Mr. Piers is triumphantly elected. The three pothouse politicians make a great deal of fun.

MRS. SARAH GAMP'S TEA AND TURN OUT.

A Bozzian Sketch in One Act, by Benjamin Webster.

Time in representation, fifty minutes.

Scene I.—Sweedlepipe's *shop*. Scene II.—*A room at* Betsy Prigg's.

CHARACTERS.

Mr. Magnus Muff (*a Chandler, with a heart as soft as his own tallow*).
Charley Muff (*a young man addicted to girls and gambling*).
Patrick Moriarty (*a "Mimber" of Conciliation Hall, with no desire for the "Repeal of the Union."*)
Sweedlepipe.
Mrs. Sarah Gamp (*Bozzy and Muzzy, with "Lights of Other Days," and a moral ballad*).
Mrs. Betsy Prigg (*Maternal and Matrimonial*).
Selina Gamp (*a "Pet of the Ballet," in the front line*).
Mrs. Moriarty (*a young and blushing Bride, with rambling reminiscences*).

COSTUMES.

Mr. Magnus Muff.—Light brown coat, white waistcoat, light grey trousers, black hat and cane.
Charley Muff.—Black coat and trousers, light waistcoat.

PATRICK MORIARTY.—Striped pantaloons, blue; light blue and red waistcoat; brown coat.

MRS. SARAH GAMP.—Dark blue and white spotted gown, large fancy shawl, black bonnet, white handkerchief. *Second dress:* All white, widow's cap, very large; pink shoes, black stockings.

MRS. BETSY PRIGG.—Fancy flowered gown, cap, white handkerchief, white stockings, black shoes, white apron.

SELINA GAMP.—Walking dress, bonnet and shawl. *Second dress:* Muslin dress and wreath.

MRS. MORIARTY.—White muslin dress.

This farce combines a few of the sayings and doings of the celebrated Mrs. Gamp, already well known to most of our readers. With quick acting and a good deal of comic business it will go off well.

MY AWFUL DAD.*

A COMEDY IN THREE ACTS, BY CHAS. MATHEWS.

Time in representation, two hours.

SCENES.—ACTS I. AND II.—*A lawyer's office.* ACT III.—*A handsome parlor.*

CHARACTERS.

ADONIS EVERGREEN (*My Awful Dad*).
RICHARD (*his Son*).
BARON KATCHBERG.
LOVEKIN.
FIBS } (*Richard's Clerks*).
DIBS }
TIBS }
CRUETS (*a Waiter*).
MR. GROANER.
MRS. WEDAGAIN.
MRS. BIBS.
EMMA.
CHARLOTTE.
EVANGELINE.
MRS. GROANER.

COSTUMES.

MR. and MRS. GROANER.—Quakers' dress, all the others dress, of the present day.

Mr. Wallack make a great success in the title *rôle* of this entertaining comedy. Mr. Adonis Evergreen, "My Awful Dad," is a festive youth of forty-nine, who has never outgrown his boyhood, and who, reversing the usual order of nature, is a grievous thorn in the side of that serious and sedate barrister, his son. Adonis spending his time and money in the pursuit of youthful follies, and is, withal, such a genial fellow that, while everybody disapproves of him, nobody can quite help liking him. He makes free with his son's office, sends his clerks on errands, dresses up in a Punch's costume, and rehearses with Mrs. Bibs, the landlady, and winds up by putting on his son's gown and interviewing Mrs. Wedagain, a widow, who wants to contest her husband's will. If she marries a man over forty-five she is to retain possession of his entire property, and otherwise she loses it. Mr. Evergreen here finds and embraces his opportunity. Richard has become

engage. meantime to Emma Lovekin, and goes down to the seashore to visit her. Mrs. Wedagain, who is Lovekin's sister, is there also. But not even under such circumstances can he be at peace. He never knows what his Awful Dad is going to do next. The aged youth comes, flirts with two young women, quarrels with Baron Katchberg, fights with him, draws Richard into it, and divers other scrapes, and matters are only settled by his confessing to Mr. Wedagain, to whom he offers his fresh affections after solemnly promising to reform. Her acceptance ends the play.

MY FRIEND IN THE STRAPS.*

A Farce in One Act, by Charles Selby.

Time in representation, about forty-five minutes. Scene.—*A room, elegantly furnished, opening on a garden.*

CHARACTERS.

Mr. Nupkins.
Major Capsicum.
Frederick.
O'Blarney.
Grumpy.
Caroline.
Mrs. Capsicum.

COSTUMES.

Mr. Nupkins.—Drab trousers, blue coat, white waistcoat, powdered hair.

Major Capsicum.—Black coat, white waistcoat, black trousers, short gray hair, and very large gray whiskers and mustaches.

Frederick.—*First dress:* Morning frock, dark trousers and plaid waistcoat. *Second dress:* Lavender trousers, black dress coat, white waistcoat.

O'Blarney.—Very short paletot, large pattern plaid trousers, fancy waistcoat, with a border; blue cravat, white hat.

Grumpy.—Drab breeches, white stockings, and high lows, colored waistcoat, long blue coachman's frock coat, long sandy hair, fur cap.

Caroline.—Modern evening dress.

Mrs. Capsicum.—Green silk evening dress, French cap, with a large quantity of artificial flowers.

A good and extremely funny part for a low comedian in this piece. Major Capsicum, a peppery gentleman, very jealous of his wife. Nupkins wishes to marry his nephew Frederick to his ward Caroline, and sends for him to come and pay his addresses. But poor Frederick cannot get rid of his Irish friend O'Blarney, who comes and passes himself off for Frederick's tiger. In this capacity he behaves in the most absurd manner, and manages to carry Caroline off from under Frederick's very nose. There is plenty of excellent and laughable business. O'Blarney must be a good actor.

MY PRECIOUS BETSY.

A Farce in One Act, by J. Maddison Morton.

Time in representation, fifty-five minutes. Scene.—*A room, showing a shop behind.*

CHARACTERS.

Mr. Bobtail.	Mrs. Bobtail.
Mr. Wagtail.	Mrs. Wagtail.
Mr. Langford.	Nancy Muddle.
Shopman.	Nurse.

COSTUMES

Bobtail.—Chocolate short frock coat, velvet collar; white waistcoat, gilt buttons; light blue trousers with black stripes, light cloth boots, black wig, very high at the top; white apron and sleeves, white flowered silk tie.

Wagtail.—Newmarket-cut green coat, gilt buttons; red and white plaid trousers, fancy striped waistcoat, white cravat, light wig, black dress boots, white hat.

Langford.—Black frock coat, silk waistcoat, and gray trousers.

Shopman.—Plain dress, apron and sleeves.

Mrs. Bobtail.—Morning dress, green silk apron, lace cap with flowers, blue silk tie, lace collar.

Mrs. Wagtail.—Mousseline-de-laine flowered dress, green silk mantilla, trimmed with black lace; green velvet bonnet with white flowers.

Nancy Muddle.—Blue spotted gown, high canvas apron, large cap, red wig, blue stockings, boots.

This is an exceedingly ludicrous farce; most amusing complications ensue, which cause much laughter. It requires two good low comedians, and has excellent parts for a chambermaid, an old woman and a comedienne.

MY TURN NEXT.*

A Farce, by T. J. Williams.

Time in representation, forty-five minutes. Period, the present. Scene, *Parlor behind an apothecary's shop.*

CHARACTERS.

Taraxacum Twitters (*an Apothecary*).	Lydia (Twitter's *Wife*),
Tim Bolus (*his Assistant*).	Cicely (*her Niece*).
Tom Trap (*a Commercial Traveler*).	Peggy (*Maid-servant*).
Farmer Wheatear.	

Twitters is a man who suffers from nerves. He has just married a widow, whose husband has passed under the names of Brown, Green, White, and Black, Twitters imagines them to have been four different persons, and has reason to believe his

wife has poisoned them all. He thinks it will be "My turn next," and is, of course, in a state of twitter—afraid to eat, drink, or speak almost. There is a dinner on the stage, and a good many properties are required, otherwise it is a very easy farce to get up.

MY UNCLE'S WILL.*

A Comedietta in One Act, by S. Theyre Smith.

Time in representation, about forty minutes. Period, the present.

Scene, *A sitting-room; at back a large window opens on to a balcony; the sea beyond. Moonlight.*

CHARACTERS.

Charles Cashmore. Mr. Barker. Florence Marigold.

Costumes, Modern.

An excellent piece for amateurs, by the author of "Happy Pair," played by Mr. Montague and Miss Rose Coghlan. There are hardly any properties, and no difficulties about the scene; for the balcony, the sea, and the moonlight may all be left out, though of course they are very pretty accessories. The Uncle's Will leaves 50,000*l.* to Charles and Florence if they marry; if one declines, it goes to the other; if both refuse, Barker comes in for the money. Before knowing the provisions of the Will, the young people were much attached; after, they think they hate each other—a state of mind Barker encourages. At last they mutually renounce each other, and at once feel the old love return, and Barker is left lamenting. The dialogue is bright and sparkling, and the play is one of that class peculiarly suited to amateurs, where they even run professionals hard—in fact, would beat them easily, except first-class ones. Nothing would be more repulsive than a part like Florence's in the hands of a second-rate actress.

MY WIFE'S SECOND FLOOR.

A Farce in One Act, by J. Maddison Morton.

Time in representation, forty-five minutes. Period, the present. Scene, *a lodging-house drawing room.*

CHARACTERS.

Captain Topheavy (*R. N.*)
Mr. Felix Toddle (*an Artist*).
Tim (*a Porter*).
Mrs. Topheavy.

JACOB CLOSE (*a Servant*). FANNY MAYLOVE.
MRS. DOWNEY.

COSTUMES, Modern.

Jacob Close is a good part for a low comedian. He is the lodging-house servant, and is remarkable for his reticence: "Mum's the word." Fanny is engaged to Felix, and there is a capital scene where she and her friend, Mrs. Downey—one on each side of Jacob—cross-question him about the young artist's habits. Mrs. Topheavy has let her second floor to Felix, and when Captain Topheavy comes there to look for his Fanny, he finds the artist raving about his Fanny—Miss Maylove. Complications arise; Jacob could set all right with a word, but he won't. The other characters are just like those found in nine farces out of ten; and there are the usual band-boxes, umbrellas, and portmanteaus required.

NINE POINTS OF THE LAW.

A COMEDIETTA IN ONE ACT, BY TOM TAYLOR.

Time in representation, one hour and twenty-five minutes. Period, 1849.

SCENE.—*A morning room, with French windows.*

CHARACTERS.

JOSEPH IRONSIDE.
CUNNINGAME (*an Attorney*).
ROLLINGSTONE (*a Gentleman at large*).
JOHN BRITTON.
MRS. SMYLIE (*a Widow*).
KATIE MAPLESON (*her Niece*).
SARAH JANE (*Charity School-girl*).

COSTUMES.

IRONSIDE.—Dark body coat, drab waistcoat, black trousers, broad-brimmed hat.
CUNNINGAME.—Old-fashioned black body-coat, black waistcoat, grey trousers, low-crowned hat.
ROLLINGSTONE.—Blue jacket, fancy woolen shirt, extravagant plaid trousers, and scarf round waist, Russia boots, straw hat.
JOHN BRITTON.—Plain morning walking dress.
MRS. SMYLIE.—Neat grey silk morning dress and cap, black silk mantilla.
KATIE.—Neat white morning dress.
SARAH JANE.—Blue frock, white apron, with bib, blue stockings, and white cap—complete charity school-girl's dress.

A first-class play for amateurs; interesting, amusing, and not hackneyed. Scenery and costumes easy. No properties except some lawyers' deeds. Mrs. Smylie is a capital character; but all have good characters except Sarah Jane, who has chiefly to bob and say, "Please m'm, yes." John and Katie are young lovers, but not too sentimental; they have some very amusing bits.

Cunningame is a rather unpleasant attorney, and Rollingstone a man who has been everywhere. He is devoted to Mrs. Smylie when he thinks she is rich, but cools down when he finds that fact is doubtful, as there is a dispute about the ownership of Fairfield Cottage, of which Mrs. Smylie is in possession—nine points of the law. The other claimant is Ironside, a cotton-spinner from Rochdale. This part should be played with a North-country accent. Mrs. Smylie will not go to law, but uses her own weapons, and by her woman's wit gains the cottage and Ironside's heart as well. The play abounds in good situations. Katie may introduce a song, but it can be omitted if the lady who plays the part does not sing. Rollingstone may be made a good character part, as well as Ironside.

NO SONG, NO SUPPER.

A MUSICAL ENTERTAINMENT, BY PRINCE HOARE.
MUSIC BY STORACE.

Time in performance, one hour. Period, 1790.

SCENE I.—*A view of the sea, Cornish coast.* SCENE II.—*A room in the Miller's house.* SCENE III.—*Outside of his house.* SCENE IV.—*A wood* SCENE V.—*Same as Scene II.*

CHARACTERS.

FREDERICK, ROBIN, } *Sailors.*
ENDLESS (*a Lawyer*).
CROP (*a Miller*).
THOMAS (ENDLESS' *Servant*).
DOROTHY (CROP'S *Wife*).
LOUISA (*his Daughter*).
NELLY (*his Servant*).
MARGARETTA.

COSTUMES.—Latter part of the 18th Century.

The chief difficulty about this little operetta is the constant change of scene. The characters are all well marked and easily assumed. Crop and his wife have the well-known scene about shutting the door. While Crop is out of the way Dorothy gives Endless an excellent supper. Crop returns suddenly, the supper is hidden in the cupboard, and Endless in an empty flour-sack, and Margaretta betrays these arrangements in her song (which gives the piece its name), "Across the downs this morning." She also sings "With lowly suit and plaintive ditty," and some other pretty old songs. Robin, Crop, and Dorothy also have songs. Louisa and Frederick are a walking lady and gentleman. Nelly, a low-comedy servant. She can put a good deal of business into the supper scene.

NOT FALSE BUT FICKLE.

A Comedy Drama in One Act, by Mrs. Augustus Bright.

Time in representation, thirty minutes. Scene.—*A sitting-room. Time the present.*

CHARACTERS.

Sir George Crossley (*a Wealthy Baronet*). Sutton (*her Maid*).
Mrs. Gerard (*a Widow*). Mrs. Travers (*a Widow*).

Costume, Modern.

A short piece, and good for amateurs who want a combination of sentiment and humor. Mrs. Gerard, a widow, who refuses to be comforted, travels about from place to place in search of contentment, but in vain. She comes unexpectedly upon an old school friend—Mrs. Travers, a widow also, but very willing to be comforted. She has recently become engaged to Sir George Crossley, who accompanies her. No sooner do Mrs. Gerard and Sir George meet than they recognize in each other the "old, old love" of their youth. Neither knew that the other was free. In the first excitement of meeting Sir George forgets all about Mrs. Travers, and finds himself making love to his old sweetheart, who feels that she has not forgotten him. When she learns the truth about his engagement, she declines to secure her own happiness at the cost of another's suffering; but Mrs. Travers, who has overheard part of their conversation, makes up her mind to give him up, which she does, and the two long separated ones are happy. There is a good lady's maid part.

NURSEY CHICKWEED.

A Farce in One Act, by T. J. Williams.

Time in representation, about three-quarters of an hour. Period, the present.

Scene,—*Interior of cottage; large fire-place with fire.*

CHARACTERS.

Jonathan Chickweed (*Town-crier*) Mr. Horatio Mountsorrel.
Barnes (*a Miller*). Mrs. Mountsorrel.
Mr. Walton. Nelly (*her Daughter, aged* 14).

Costumes, Modern.

The success of this piece depends greatly on Nelly; it is a capital part for a sharp child, or for a young lady who does not object to appearing in boy's clothes; in the latter part of the farce she is dressed as Joey, Mr. Walton's ward. Nursey Chickweed has taken these two children as infants—their respective parents re-

siding in distant lands. Mrs. Chickweed elopes, and Chickweed bring up the two children according to his own ideas. Mr. and Mrs. Mountsorrel (very prim and precise people) appear unexpectedly to claim their daughter and find her feeding the turkeys, skimming the sauce-pot, looking after the pigs, etc., not to mention that she is covered with mud from an encounter with the butcher's boy. It is a part very like Nan's in "Good-for-Nothing." Joey is lent to make hay in exchange for a donkey. So when Mr. Walton comes to see his ward, Nelly is dressed up to represent him. Chickweed and Barnes appear simultaneously, R. and L., dressed as Mrs. Chickweed—false curls, large white cap and frills, cotton gown, etc.—the same idea having occurred to each simultaneously. These two are low comedians, the other two walking gentlemen. A very easy farce; one of the best; laughable, and not vulgar.

OH, MY UNCLE!*

A Comedietta in One Act.

Time in representation, twenty-five minutes. Scene.—*A room in an hotel at Havre.*

CHARACTERS

Pastorel. Marius Cabassol.

Costumes, Modern.

This is a play for two male characters. Cabassol, having exposed his selfishness and meanness to Pastorel, discovers that he is his long-lost uncle, who has returned to his native land and his heir with a fortune, which of course he does not get.

THE OLD STORY.

A Comedy in Two Acts, by H. J. Byron.

Time in representation, one hour and fifteen minutes. Period, the present.

Scene.—*A drawing-room; French window (practicable) opening on to lawn.*

CHARACTERS.

Waverly Brown (*Bachelor*).
Thompson (*from Town*).
Captain Koo-too (*Unattached*).
R. N. Jones (*Poet*).
Wilkinson (*Servant*).
Mrs. Minerva Deadset (*Widow*).
Miss Snipely (*Spinster*).
Miss Cricket (*Spinster*).
Lucy Brown (Brown's *Niece*
Fritters (*her Maid*).

Action of the piece extends over six weeks.

COSTUMES, Modern.

The old story is explained by these lines:

"Wealthy, a man may count on hosts of friends;
When *poor*, 'tis strange how soon *some* friendship ends."

Waverly Brown is a rich old bachelor, surrounded by sycophants—the three ladies each trying to marry him, while Koo-too and Jones devote themselves to Lucy. She writes to summon Thompson to her aid. He suggests that Brown shall pretend to lose his fortune, which he does, and speedily gets rid of most of his admirers; but Mrs. Deadset has overheard the plot and is not to be shaken off. Six weeks later he really does lose his money, and Mrs. Deadset has a very good scene. This is an "all-round" play, and is well suited to a company in which there is no bright particular star. Lucy is an attractive girl just home from school, with whom Thompson falls in love; Fritters, the usual pert maid, adored by Wilkinson. The other ladies are all "of a certain age." Waverly is a vacillating old man, and should be the reverse of imposing in appearance. The dialogue is witty, and the play is easy to get up.

ON AN ISLAND.

A DRAMATIC SKETCH IN WATER COLOR, IN ONE ACT, BY J. W. JONES.

Time in representation, thirty minutes. TIME, *autumn.* SCENE, *an island, trees* R. *and* L., *and at back. Water seen through the trees at back.*

CHARACTERS.

JACK CARLYON (*Barrister at Law*). MILLY GARLAND, (*of Curzon Street, Mayfair*)

COSTUMES, Modern.

Miss Milly Garland and Mr. Jack Carlyon, a pair of once fond, but now estranged lovers, are unfortunately left on an island by their picnic party. To add to the unpleasantness of the predicament, there is every prospect of their being detained until morning. Under these circumstances they are obliged to speak to each other. After some recriminations they begin to recall old times, to admit the absurdity of the quarrel which parted them, and after a good deal of amusing fencing, they conclude to "kiss and be friends."

An entertaining little piece with good parts for two sprightly actors, who have it all to themselves.

ONE MUST MARRY.*

A COMEDY IN ONE ACT.

Time in representation, one hour. SCENE, *a library.*

CHARACTERS.

JACOB ZORN (*Elder Brother*). }
WILLIAM ZORN (*Younger Brother*). } (*Professors in a University*).
GERTRUDE (*Their Aunt*).
LOUISA (*Her Niece.*)

COSTUMES.

JACOB.—*First dress*, old-fashioned dress, cap. *Second dress*, black dress suit, white cravat.
WILLIAM.—Black frock coat, flowered vest, black pants.
GERTRUDE.—Grey silk dress, cap.
LOUISA.—Fashionable black silk, etc.

A comedy from the German in one act. Very amusing and just the thing for private theatricals—all the characters are good. Two book-worms, Jacob and William Zorn, who have eyes for nothing but their studies, are informed by their old aunt, a spicy and sharp-set old lady, that one of them must marry. Louisa is the candidate. The brothers, horrified by the prospect of matrimony, try each to persuade the other that he is the fittest man. Unable to decide they cast lots. Jacob draws the unlucky paper, and his despair is comical. Finally William takes pity on him, conceals him behind a screen that he may show him how to make love to Louisa in proper style. This is a very good scene. Louisa, who has an inclination for William, receives his advances in such a way that soon what has been a pretense becomes a reality, and he begins to court in good earnest, while Jacob, from his hiding-place, is so much pleased that he longs for William to leave off that he may begin. William, however, declines to relinquish the prize, and poor Jacob has to accept the situation.

ORANGE BLOSSOMS.*

A COMEDIETTA IN ONE ACT, BY J. P. WOOLER.

Time in representation, three-quarters of an hour. Period, the present. SCENE, *a garden.*

CHARACTERS.

COLONEL CLARENCE.
ISABELLA CLARENCE *(his Wife).*
MR. CLARENCE HOPE.
VIOLET HOPE *(his Wife).*
MR. SEPTIMUS SYMMETRY.
LOUISA.

COSTUMES, Modern.

A remarkably easy play for amateurs. Symmetry is a good light comedian's part—a gentleman who has a horror of matrimony, notwithstanding which the play ends in orange blossoms. Little Loo, the victor, is a bright, lively part for a lady comedian. Clarence and Hope become very jealous of their respective wives, Symmetry egging them on in order to get rid of them, the society of married men and of ladies being equally objectionable to him. No properties wanted but a red and white rose, a packet of letters and a couple of pistols.

THE ORIGINAL.*

AN INTERLUDE IN ONE ACT, BY J. M. MORTON.

Time in representation, forty-five minutes.

SCENE.—*A breakfast-room at* COL. DETONATOR'S *and a room at* SIR JACOB LUKEWARM'S.

CHARACTERS.

COLONEL DETONATOR.
SIR JACOB LUKEWARM.
CHARLES MOWBRAY.
JACK NONPAREIL.
SOLOMON.
SERVANT.
EMILY LUKEWARM.

COSTUMES.

COLONEL DETONATOR.—Blue coat and white trousers.
SIR JACOB LUKEWARM.—Brown coat, nankeen breeches and gaiters.
CHARLES MOWBRAY.—Fashionable suit.
JACK NONPAREIL.—Fashionable suit.
SOLOMON.—Plain suit.
SERVANT.—Livery.
EMILY LUKEWARM.—Elegant walking dress.

A very good piece and very funny if well played. Colonel Detonator, an irascible old gentleman, who thinks himself the calmest and most patient of men, becomes violently angry with his nephew, Charles, for falling in love with Miss Emily Lukewarm without his consent. He accordingly proceeds, in a rage, to the house of Sir Jacob Lukewarm. Meantime Charles and his friend, Jack Nonpariel, put their heads together, and, by a series of amusing devices, secure the written consent of both the Colonel and Sir Jacob to the marriage.

OUR BITTEREST FOE.

A Drama in One Act, by G. C. Herbert.

Time in performance, about half an hour. Period, 1870.

Scene, *an oak room; secret door in panel; window, (practicable), moon shining through; picture of a Marshal of the Empire.*

CHARACTERS.

General von Rosenberg (*a Prussian*). Henri de la Fere (*an Officer in the*
Blanche d'Ervan (*Henri's Cousin*). *French army.*)

COSTUMES.

French Peasant dress and Prussian uniform for the men, and modern dress for the woman.

This is the shortest and one of the prettiest plays I know. All the parts are good. The plot is interesting. It is laid at the time of the Franco-Prussian war. Henri arrives at his own house in disguise. His intention is to secure some papers and valuables and to escape to England, where Blanche will join him. They are arranging this, and Henri is going to escape through the secret passage, when the General appears in it. He affects to believe Blanche's lame story that this is her foster-brother, Pierre Lenoir. Blanche had saved von Rosenberg's life, besides which he loves her; so he offers Pierre a pass through the German lines on condition that Blanche will give him her hand. He believes Henri to be frivolous and dissipated, and he speaks to him with a quiet scorn that maddens the Frenchman. He tears the pass to pieces, declares who he is, and denounces von Rosenberg and all his nation, choosing to be shot for a spy rather than accept life on such terms. Von Rosenberg behaves generously. Seeing that his enemy is no coward, and is really worthy of Blanche, he signs a pass for Henri de la Fere and his wife. The two men are a good contrast—the one so fiery, the other so cold, at least outwardly. Blanche has a very pretty, pathetic part. The only difficulties are the window and the sliding-panel door.

OUR BOYS.

A Comedy in Three Acts, by H. J. Byron.

Time in representation, about two hours. Period, the present.

Scene I.—*Drawing-room; French windows,* c., *garden backing.*
Scene II.—*Drawing-room; conservatory beyond.*
Scene III.—*Third floor at a London lodging-house.*
A period of seven months elapses between Acts II. and III.

CHARACTERS.

SIR GEOFFREY CHAMPNEYS *(a County Magnate).*
TALBOT CHAMPNEYS *(his Son).*
PERKYN MIDDLEWICK *(a retired Butterman).*
CHARLES MIDDLEWICK *(his Son).*
KEMPSTER *(SIR GEOFFREY'S Servant).*
PODDLES *(MIDDLEWICK'S Butler).*
VIOLET MELROSE *(an Heiress).*
MARY MELROSE *(her poor Cousin).*
CLARISSA CHAMPNEYS *(SIR GEOFFREY'S Sister).*
BELINDA *(a lodging-house Slave.)*

COSTUMES, Modern.

The enormous run of this play (considerably over a thousand nights) renders it useless to describe it, the inference being that almost every man, woman and child has already seen it, and laughed over Mr. James Lewis' personation of the Butterman. There are no difficulties about the play, except to find a worthy butterman. He and "Old Poker-back," as he calls his neighbor, Sir Geoffrey, are equally wrapped up in their "boys," and delighted to welcome them after a three years' sojourn on the Continent. The Baronet—proud and poor—has decided that his son is to marry Violet Melrose, an heiress; but that young lady and Charles Middlewick have already met at Vienna and decided differently. Old Middlewick has taken a great dislike to Violet, whom he considers "Stuck-up," and he desires his son to wed Mary. Talbot, however, finds this free-and-easy young lady suits his taste; so fathers and sons fall out, and the latter retire in disgrace to some miserable London lodgings, where they try to earn an independence. The fathers, after a few months, become so profoundly miserable without their boys that they follow them, and find out from Belinda, the "slavey," that they are at the point of starving. Miss Champneys also arrives with a chicken and other delicacies, and Violet and Mary come to discover if their lovers are still faithful. After a few more misunderstandings the boys are forgiven and taken back into favor. Of the two young men, Charles should be tall and aristocratic looking, while Talbot is described as being a washed-out youth, with a limp look generally, and a namby-pamby manner. In adversity he turns out an uncommonly good fellow. His "spooney" scenes with Mary are very good. Violet is not a very interesting character but it could probably be made more of by an amateur actress used to society, than it was on the stage. Belinda, the slavey, though a slight part, is an effective one; and Miss Champneys, an elderly spinster, good-hearted, but with very transparent designs on the butterman's hand and heart, is an amusing character. Sir Geoffrey, the other Roman father, proud, stiff, narrow-minded, but soft-hearted to his boy, is an excellent study from nature and requires a good actor. The servants have only a few words each. There are few plays of this length with more simple scenery, or that require so little trouble in arranging and managing. The chief reason for not getting up this piece is that it is so very well known.

OUR MARY ANNE.*

A Farce in One Act, by J. B. Buckstone.

Time in representation, fifty minutes. Scene, *a garden.*

CHARACTERS.

Colonel Albert.	Ernestine.
Jonathan Tunks.	Mary Anne.
Solomon.	Dame Winifred.
Thomas.	*Peasants, male and femal*

COSTUMES.

Colonel Albert.—Riding-frock, with sable collar; traveling cap; tight pantaloons; Hessian boots.

Jonathan Tunks.—White old-fashioned coat, trimmed with white buttons and broad lappels; long red waistcoat; white knee breeches, large silver buckles; blue stockings; shoes and silver buckles; white lace neckcloth; flaxen wig; white hat and favor; white gloves.

Solomon.—Light-blue old-fashioned coat; white double-breasted waistcoat; light-blue knee breeches; red stockings; black shoes and buckles; red wig; black hat; white favor.

Thomas.—Brown coat, white waistcoat; blue breeches.

Male peasants similar dresses to Thomas and Solomon.

Ernestine.—*First dress,* Traveling cloak, riding hat and feather. *Second dress,* hair dressed with blue ribbons; dark jacket; striped petticoat; light blue stockings; shoes and buckles.

Mary Anne.—White muslin dress; white hat trimmed with white ribbons.

Dame Winifred.—Blue dress with black laced mantel; red petticoat; blue stockings; shoes and buckles.

Female peasants in holiday dress, wearing white favors and bouquets.

A very good farce by Buckstone. Colonel Albert has a small estate, which was left to him by old Elverdink, with the expressed wish that he should marry Mary Anne when she grew up. But the Colonel has since been absent many years in the great world, and Jonathan Tunks, the steward, under the impression that he has forgotten all about her, takes the liberty of making love to and marrying our Mary Anne himself. Hardly have the wedding bells ceased ringing before the Colonel makes an unexpected appearance. He has come to inspect our Mary Anne. Following him up comes Ernestine, a lady who wants to marry him herself. She personates our Mary Anne and pleases the Colonel much, thereby causing great perturbation and disturbance to Mary Anne's new husband, who does not know of the substitution. When matters are thoroughly mixed up, the real Mary Anne is brought face to face with the Colonel and her distracted Jonathan. Ernestine explains and all ends well.

OUR PROFESSOR.*

A Monologue, in One Act.

Time in representation, twenty minutes. Scene, *a drawing-room.*

CHARACTER.

A Professor.

Costume, Evening Dress.

A monologue, the success of which depends entirely on the sprightliness and efficiency of the performer. The professor endeavors, while instructing his audience in some of the principles of elocution, to edify them at the same time.

"OUR RELATIVES."

A Domestic Comedietta in One Act, by W. Ellis.

Time in representation, thirty-five minutes. Scene.—*A pleasant breakfast-room, breakfast on the table.*

CHARACTERS.

Edward Shepherd.
Charlie Bush, (*Brother to* Mrs. Shepherd).
Post (*an old Butler*).
Mrs. Shepherd (Shepherd's *Wife*).
Emily Shepherd (Shepherd's *Sister*).

Costumes, Modern.

This funny little one-act piece is lively and easily gotten up. Mr. Shepherd is discovered listening to his wife as she scolds the servants without. He soliloquizes sarcastically on the hastiness of her temper and contrasts it with her amiability—before marriage. Mrs. Shepherd then appearing, they have a first-class quarrel, in which she is violent, and he cool and aggravating. Matters are made worse by the arrival of letters—one for each, which they carefully keep from each other. The letters are really very harmless, being simple announcements of the speedy arrival of Mrs. S.'s brother, Charley Bush, and Mr. S.'s sister, Emily. These parties have met on their way from America and are partially engaged. The Shepherds are further aroused by the affectionate reception accorded by each to his and her respective relative. Mrs. S. finds her husband embracing an unknown woman, and Mr. S. finds his wife in the arms of a stranger. The green-eyed monster is now fairly on the rampage, and is only quieted after a violent scene, when Charlie and Emily explain matters. The foolish pair, delighted to find themselves mistaken, and perceiv-

ing that they still love each other, promise to live henceforward without quarreling. The deaf old butler, Post, is a good low-comedy part, and the scenery only an ordinary breakfast-room. This piece, properly managed, is very laughable.

OUR WIFE.

A Comic Drama in Two Acts, by J. Maddison Morton.

Time in representation, about an hour and a half. Period, 1634.

Scene I.—*Interior of a mercer's shop, counter* L.
Scene II.—*Ante-room in the town-hall at Amiens; window (practicable), c. with balcony.*

The first act takes place in the morning, the second act in the evening of the day.

CHARACTERS.

Marquis de Ligny (*Captain of the King's Guard*).	1st Officer.
	2d Officer.
Count de Brissac (*his Friend*).	Messenger.
Pomaret (*a Mercer*).	Rosine (Pomaret's *Daughter*).
Dumont (*Musketeer*).	Mariette (Pomaret's *Niece*).

COSTUMES.

King's Musketeers. Ladies: *First dresses,* Tucked-up skirts over quilted petticoats; *Second dress,* White satin or silk evening dresses. Rosine as a bride.

A very dressy and pretty play; it is also interesting, and better written than most of Maddison Morton's. The Count de Brissac wishes to marry Rosine, the beauty of Amiens, but his father threatens old Pomaret with the Bastile. Pomaret (low comedian) is frightened to death, and will have no more to do with young De Brissac, who, in despair, appeals to his friend, the Marquis de Ligny. The Marquis has got into a scrape, and Richelieu has given him the alternative of death in the field or on the scaffold within three days—this being the third day. Of course he prefers a soldier's death, and sends a challenge to the Spaniards who are then surrounding Amiens. Seeing his friend's despair, he determines to marry Rosine, just to give her his name, as the old De Brissac cannot object to his son's marriage with a marchioness. He carries this plan out. Pomaret is delighted; so is Rosine, who has secretly preferred him to De Brissac all the time. De Ligny, too, finds his bride charming. However, he is going to fulfil his agreement with Richelieu when he receives a pardon from the Cardinal. He is nevertheless obliged to carry out his challenge to the Spaniards; but his musketeers follow him. He takes the flag and returns home in triumph. De Brissac (a good

character of the silly type) is so delighted at his friend's safety, that he forgives him for having married "our wife," and contents himself with Mariette, the less attractive cousin. De Ligny, De Brissac, and Pomaret require good actors; the other men have only a few words each. De Brissac has to play the violin and give a dancing lesson to Rosine, a young lady who should be as near "Perfection" as Kate O'Brien. The scenery is rather troublesome. In the second act a thunder storm goes on—violent wind and rain. The window is burst open by De Brissac (who is out on the balcony) with a violent crash, and all the lights in the candelabras, etc., go out. Stage quite dark. People come in with candles, and it grows light again. Neighbors in holiday dress (in Act I.), and wedding-guests at the ball (in Act II.) are required. All this adds to the effect, but in some cases is difficult to manage.

THE PALACE OF TRUTH.

A Fairy Comedy in Three Acts, by W. S. Gilbert.

Time in representation, two hours. Period, 15th century.

Scene I.—*Gardens of the King's country house.*
Scene II.—*Interior of the Palace of Truth.*
Scene III.—*The Avenue of Palms. Night.*

CHARACTERS.

King Phanor.
Prince Philamir.
Chrysal.
Zoram.
Aristæus.
Queen Altemire.
Princess Zeolide.
Mirza.
Palmis.
Azema.
Gelanor.

Action of the piece, twelve hours.

COSTUMES.

Early part of the fifteenth century.

This play is in blank verse, exquisitely written, and would be an ambitious undertaking for amateurs. King Phanor (trusting to a talisman) resolves to take all his court to visit his palace, where each one must speak the truth. His talisman, however, is stolen, so the result is hardly as pleasing to the King as he had expected. Of his courtiers, Chrysal, the poet, turns out to be a humbug; Zoram, the musical critic, scarcely knows treble from bass; and Aristæus, the bluff and surly, is really weakly amiable. Prince Philamir, affianced to the King's daughter, Zeolide, appears to be more in love with himself than any one else. Mirza, the pattern lady, proves herself a heartless and desperate intrig-

uer, and nearly succeeds in separating Philamir and Zeolide. It is she who has stolen the talisman, but she accidentally drops it and has to speak the truth about herself, which speedily opens the Prince's eyes, and sends him back repentant to Zeolide. Zeolide herself had always seemed cold to her lover; but in the Palace of Truth she owns how much she loves him. Azema has a rather unpleasant part, though an amusing one. Assuming a modesty and bashfulness quite beyond nature, she turns out to be a very pronounced coquette. There are few parts in any modern play more thoroughly comic than those of King Phanor and his Queen. Philamir and Zeolide require excellent acting.

PARTNERS FOR LIFE.*

A Comedy in Three Acts, by Henry J. Byron.

Time in representation, two hours and thirty minutes.

Scene.—Acts I. and II.—*A drawing-room.* Act III.—*A library.*

CHARACTERS.

Mr. Horace Mervyn (*a County Gentleman*).
Tom Gilroy (*his Cousin*).
Muggins (*his Confidential Servant*).
Ernest (*his nephew*).
Sir Archibald Drellincourt (*a Philanthropist*).
Major Billiter (*unattached*).
Goppinger (*from the Colonies*).
Emily Mervyn (*a young Cousin of* Mr. Mervyn).
Fanny Smith.
Miss Priscilla Mervyn (*an Old Maid*).
Darbishire (*her Maid*).

COSTUMES.

English, of the present day.

This play is well adapted for amateurs, though in three acts, it requires but two scenes. The dialogue is sprightly, and there is a good low comedy part. Ernest and Emily, though really attached, are always wrangling, because, under the terms of a will, they are obliged to marry. Mervyn, an elderly gentleman, is held in terror by his steward, Muggins, who knows his secrets. Miss Priscilla is a model of a ridiculous, good-hearted old maid; Tom Gilroy, who was married early in life, after several years of separation, accidentally meets his wife in Mervyn's house, where they become reconciled and take a fresh start as "partners for life." There are also two adventurers who fill in well, and the ladies' parts are good without being difficult.

PATCHES AND POWDER;

OR, THE GOOD OLD TIMES.*

A Dramatic Proverb in a Prologue and One Act.

Time in representation should be about half an hour, but it will depend upon the abilities of the company.

Scene.—A *handsomely furnished drawing room, with centre doors. Time, the present and the past, a great deal mixed.*

CHARACTERS.

Sir John Walshingham (*aged* 50; *afterwards* The Marquis de Crequi.)

Sir Harry Hieover (25, *in love with* Ethel; *afterwards* The Comte Blondel).

Gregory Mattison (27, *not wholly unattached to* Grace; *afterwards* The Abbe Matthieu).

Paul (*a Groom, when asked his age, tells inquirer to "git out," supposed to be about* 21; *afterwards* Pasquin).

Ethel Walsingham (Sir John's *Daughter, being only* 17, *admits it; afterwards* M'lle. Athalie de Crequi).

Grace Walsingham (*her Sister, but being* 18, *gives herself the dignity of seniority; afterwards* M'lle. Charite de Crequi).

Treen (*calling herself a Parlor Maid, sometimes says she is* 19; *afterwards* Dorinne).

COSTUMES.

For the Prologue—Modern. For the Proverb—Period of George II., which can be arranged in the following manner: The ladies' costume dresses of to-day are so similar to those of the time of George II,, that, with the addition of wigs, or even powdered hair, the resemblance will be sufficiently near complete. As to the gentlemen, they must wear their tight-fitting clothes under their ordinary broad or other cloth, and then for the play, or Proverb, they will only have to change coat and vest, put on a jack-towel cravat, and powder their heads. For any further information concerning costume, consult a costumer.

In this piece nearly all the characters sing. Sir John Walsingham and family, always regretting the good old times when gentlemen wore swords and ladies patches and high heeled shoes, are transported back to the seventeenth century by playing in a "Proverb," where they come to the conclusion that their first state was better than their last, that railroads are to be preferred to coaches, etc. There is opportunity for very picturesque dressing here, and for good singing.

A PECULIAR POSITION.*

A FARCE IN ONE ACT, BY J. R. PLANCHE.

Time in representation, one hour. SCENE.—*A large apartment in an old chateau near Chambery.*

CHARACTERS.

MAJOR LASCARI.	SERVANT.
CHAMPIGNON.	COUNTESS DE NOVARA.
CARLO.	MADAME CHAMPIGNON.
PEPITO.	BARBARA.

COSTUMES.

MAJOR LASCARI.—Blue uniform, faced with red, and trimmed with gold lace; cocked hat with Sardinian cockade; yellow, red and white.

CHAMPIGNON.—Brown Holland trousers and gaiters; striped waistcoat; large traveling green coat, with several capes; foreign foraging cap.

CARLO.—Blue coat, faced with red; white trousers and gaiters; blue cloth undress cap, with yellow tassel; cross belts and side-arms.

PEPITO.—Brown jacket and trousers; blue waistcoat; black neckhandkerchief; white stockings; shoes and buckles. Costume of Savoy.

SERVANT.—Livery.

COUNTESS DE NOVARA.—White morning dress, *a la Francaise.*

MADAME CHAMPIGNON.—Checked silk dress; plush bonnet and shawl.

BARBARA.—Pink jacket; striped petticoat; white stockings; shoes and buckles; head-dress composed of a handkerchief bound over the cap in the Piedmontese fashion.

An excellent farce by Planche. Champignon is the party in the peculiar position. He deals in superfine groceries, and stops before crossing the Italian frontier to solicit the custom of the Count de Novara, who, suspected of disloyalty to Government, is hiding in his own chateau until he can pass the frontier. The Countess, by a stratagem, secures the grocer's passport for the Count, who is enabled thereby to escape, but poor Champignon is arrested in his place by Major Lascari, who stays to watch him. Being a thorough ladies' man, the gallant grocer is persuaded by the Countess to carry out this deception, and they have a funny dinner scene in which Champignon is very droll. He must be a good low comedian. At this juncture Madame Champignon, in search of her missing husband, is announced, which further complicates matters. Major Lascari now discovers the imposition, but at the same times receives dispatches proving the Count's innocence. As Champignon has behaved very badly, and made love, not only to the Countess, but to Barbara, her maid, the Major arrests him and lets him think for a while that he is going to be shot. When it appears that he has been sufficiently punished, matters are explained and there is a general reconciliation. Barbara and Carlo, who sustain the lovers' parts, receive the Countess' sanction to their union. Pepito, a meddling mischief-maker, is also a good part.

PENELOPE ANNE.

A Musical Farce in One Act, by F. C. Burnand.

Time in representation, forty minutes. Scene.—*A room in an hotel.*

Time, late in autumn.

CHARACTERS.

Don Jose John Boxos de Caballeros y Carvalhos y Regalias, *(of Salamanca; generally known and without familiarity mentioned as "John Box").*
Count Cornelius de Coxo, *(Land Margrave, of somewhere, with a Palazzo in Venice; commonly known as "James Cox").*
Major General Bouncer, B. L. H.
Karl, *(the German waiter).*
Mrs. Penelope Anne Knox.

Costumes, Modern.

This farce is another chapter from the varied experiences of those famous personages, Box and Cox. It is a lively piece, with good parts for two low comedians. Box and Cox are both in pursuit of Penelope Anne, a widow of their acquaintance. Neither gets her, as she is carried off by Major Bouncer, but their squabbles are very amusing and will always please an audience.

PERFECTION;

OR, THE CORK LEG.*

A Comedy in One Act, by Thomas Haynes Bayly.

Time in representation, one hour. Period, 1830, *or the present time.*

Scene I.—*A room in* Kate O'Brien's *house.*
Scene II.—*Drawing-room at* Sir Lawrence Paragon's.
Scene III.—Kate O'Brien's *boudoir.*

CHARACTERS.

Sir Lawrence Paragon. Kate O'Brien.
Charles Paragon. Susan.
Sam.

Costumes, Modern.

The chief objection to this play is the number of times the scenes are shifted—six times. You are for about five minutes in Miss O'Brien's room, then have to wait till it is changed into Sir Lawrence Paragon's, then back again, and so on. The success of the piece depends on Kate O'Brien—"Perfection." She must be pretty and fascinating, and must sing and dance well. She is supposed to draw also; but that, of course, can be man-

aged by a less accomplished *artiste* than Mdlle. Bernhardt; the singing and dancing cannot be taken on trust. Sam and Susan are the usual comic valet and pert chambermaid. Sir Lawrence, an "old man," gouty, but good-hearted, wishes his nephew to marry Kate. The young man declares his bride must be "perfection," but nevertheless falls in love with the young lady, though she pretends to have no gifts or graces, and to be the unhappy possessor of a cork leg. When, in spite of all this, he wishes to marry her, she delights and surprises him by proving that she is accomplished and as graceful as she is beautiful.

THE PERSECUTED DUTCHMAN;

OR, THE ORIGINAL JOHN SCHMIDT.

A FARCE IN ONE ACT, BY S. BARRY.

Time in representation, fifty minutes.

SCENE I.—*A room in* MR. PLENTIFUL'S *hotel. Second grooves.*
SCENE II.—*A room in* MR. PLENTIFUL'S *hotel. First grooves.*
SCENE III.—*A chamber in fourth grooves.*

CHARACTERS.

JOHN SMITH OR SCHMIDT (*the Persecuted Dutchman of the firm of Schmidt, Vondunder, Kelt & Co., N. Y.*)
CAPTAIN BLOWHARD (*with blows and blowing*).
HON. AUGUSTUS CLEARSTARCH (*fond of Daughters whose dads have dimes*).
CHARLES SOBERLY (*a nice young man, particularly fond of* MISS ARABELLA).
MR. PLENTIFUL (*fond of Customers*).
TEDDY (*fond of Perquisites*).
MISS ARABELLA BLOWHARD (*fond of Whiskers and Moustachios*).
MRS. PLENTIFUL, (*fond of Change*).
PERSEVERANCE (*fond of Everything that's good*).

A farce with a good dialect part. Mr. and Mrs. Plentiful keep a hotel. To it comes Hon Augustus Clearstarch, who has run away with Arabella Blowhard, a boarding-school Miss—for her money. At his heels comes Captain Blowhard, her father, a violent old gentleman, and Charles Soberly, a nice young gentleman, and a lover of Arabella. The Hon. Augustus, finding there is danger in the air, and that Arabella will be disinherited, thinks best to run away; and meantime, John Schmidt, a traveling "Dutchman," is put into the room assigned to Clearstarch, and is there punished, persecuted and robbed of his rest, first by the "Boots," Mrs. Plentiful, and Augustus, and then by the incensed father and injured lover, who suppose him to be Arabella's abductor. Finally the noise brings all the characters upon the scene armed with lights, pitchforks, sticks and other instruments of battle —poor John Schmidt becomes himself once more, and ceases

to be a "Persecuted Dutchman." Much funny business in this piece, which must go off quickly.

THE PET LAMB.

A Domestic Scene, in One Act, by Clement W. Scott.

Time in representation, twenty minutes.

Scene, *a miserably furnished room. Chairs and table, and a little cot, in which* Bertie *is discovered, with toys and picture-books on the bed when curtain rises. Fireplace, saucepans, etc.*

CHARACTERS.

Nancy Turner (*a poor Dressmaker*). Papa Walter (*a ruined Farmer*).
Bertie (*a sick Child*).

Costumes, Modern.

This is a pathetic little sketch, requiring but one scene—a garret—poor lodging-room. It tells how a poor mother and her sick child are succored and saved by a kind friend, who is also a rejected lover. Overcome by his generous kindness, the widow says yes.

PICKING UP THE PIECES.

A Comedietta in One Act.

Time in representation, thirty minutes. Scene, Mrs. Melton's *apartment in Florence.*

CHARACTERS.

Lord Dawlish *(who has forgotten his youth).*
Mrs. Melton *(a Widow no longer young).*

Costumes, Modern.

One of those racy dialogues which are now so popular. Lord Dawlish is an easy-going bachelor, who has almost forgotten his youth. He is interested in Mrs. Melton, a widow, no longer young, but brilliant and energetic. Their talk is sprightly and entertaining. He ends by proposing marriage. She refuses; but when he departs in dejection, calls him back to tell him why she is cruel. In early youth she loved a youth from whom she was parted, and has never loved anyone beside. This recalls to Lord Dawlish's mind a reminiscence of his own boyhood, which is exactly similar, and upon a further comparing of notes, they find in each other the hero and heroine of the pretty little boy and

girl romance. So they conclude to "Pick up the Pieces" of their broken lives and go on again re-united.

PIPES AND PERDITION.*

A Comedy in One Act, by J. V. Prichard.

Time in representation, forty-five minutes. Scene, *a private salon in the Hotel Violette, Paris. Time, the present.*

CHARACTERS.

Captain Vane Valentine.
Weekes (*a Valet*).
Mrs. Alice Vane Valentine.
Miss Rebecca Moloch.

Costumes, Modern.

This is an absurd piece of nonsense treated after the French manner, and will create more laughter than many a better piece. The actors must all be good—especially the spinster aunt. The honeymoon of Captain Vane Valentine and his bride is just half gone, and the captain, in the temporary absence of his wife, who has a deep-seated prejudice against tobacco, is discovered "blowing a cloud." In his bachelor days he has been a devoted smoker, to whom his pipes have stood in the place of sweethearts, and so fond is he of them that each one has a seductive feminine appellation. Now for the first time in a fortnight he is enjoying the companionship of a favorite pipe called Marguerite. The sudden return of Mrs. Valentine puts him to flight. She is not alone, but accompanied by her spinster aunt, Miss Rebecca Moloch, and she is sadly preoccupied. The truth is, she has overheard her husband and his valet, Weekes, talking about his pipes, always calling them by their names. The inference which she draws is natural. Now with tears she confides the whole dreadful business to Miss Moloch. Then they arraign Weekes, who, not understanding their mistakes, makes matters worse. Then they attack the Captain, who at last comprehending, goes off into roars of laughter. With mock repentance he sends Weekes for all the creatures, that he may throw them from the fourth story window; and this further horrifies the spinster aunt, who thinks murder is to be committed. The denouement is funny in the extreme, and, if Aunt Rebecca does her duty, will be side-splitting to the audience. The criminals are thrown out the window, though the bride intercedes for them and promises never to be jealous again.

PLOT AND PASSION.*

A Drama in Three Acts.

Time in representation, about an hour and a half. Period, 1810.

Scene I.—*A drawing-room in Paris.*
Scene II.—*A room in a cottage overlooking the Elbe.*
Scene III.—*Same as Scene I. Night. Stage dark.*
Action of the piece extends over two months.

CHARACTERS.

Fouche (*Minister of Police*).
Desmarets (*Head of Secret Police*).
Marquis de Cevennes (*a Legitimist*).
De Neuville (*his Secretary*).
Jabot (Madame de Fontange's *Steward*).
Grisboulle (*a Subordinate of* Desmarets').
Madame de Fontanges.
Cecile (*her Maid*).

Costumes of the Empire.

The passion of Madame de Fontanges is for gambling. Fouche supplies her with money for the purpose, and in return compels her to act as a spy, and finally to decoy Henri de Neuville back to Paris from Prague, where he has taken refuge. A most interesting and exciting play; no difficulties in scenery or management; but Madame de Fontanges is an ambitious part for an amateur, and Fouche, Desmarets, and De Neuville require good acting. Cecile is a good chambermaid part. De Cevennes, an empty-headed coxcomb, may be made a good deal of. It is an excellent play for a strong company. There is a secret passage in the drawing-room; a picture moves on touching a spring and discloses it. In the second scene there should be a practicable French window leading on to a terrace. Madame de Fontanges saves Henri and outwits Fouche, aided by "the master-passion, love, that still is lord of all."

THE POOR GENTLEMAN.

A Comedy in Three Acts, by George Colman.

Time in representation, two hours and fifteen minutes. Period, 1795.

Act I.—Scene I.—*A farm-house kitchen.* Scene II.—*A breakfast-room.* Scene III.—*Outside of farm-house.* Scene IV.—*Parlor in farm-house.*
Act II.—Scene I.—*A room in* Sir Robert Bramble's *house.* Scene II.—*A farm-house kitchen.* Scene III.—*A wood, skirting a village.* Scene IV.—*Outside of farm-house.*
Act III.—Scene I.—*A wood.* Scene II.—*Parlor in farm-house.* Scene III.—Sir Charles Cropland's *park.*

The action of the piece extends over two days.

CHARACTERS.

Lieutenant Worthington.	Stephen Harrowby (*his Son*).
Corporal Foss (*his Servant*).	Dr. Ollapod.
Sir Charles Cropland.	Valet.
Warner (*his Steward*).	Emily Worthington (*the Lieutenant's Daughter*).
Sir Robert Bramble.	Miss Lucretia MacTab.
Frederick Bramble (*his Nephew.*)	Dame Harrowby.
Humphrey Dobbins (*his Servant*).	Mary Harrowby (*her Daughter*).
Farmer Harrowby.	

Costumes, Time of the French Revolution.

Dr. Ollapod and Miss Lucretia MacTab are characters almost as well known as Mrs. Malaprop and Sir Lucius O'Trigger. As the success of the play depends on the former, it is needless to say that a very good actor will be wanted. The play requires a strong cast altogether. That, with its length and the number of scenes required, make the getting-up of it no light task, but it will reward the trouble. Dr. Ollapod is an apothecary who has joined a volunteer corps—"Lapelles tastefully turned up with rhubarb." He is a mixture of medicine and martial ardor. The hero and heroine (Frederick and Emily) have really some character; they are not the namby-pamby walking lady and gentleman one generally finds in old plays. Frederick is impulsive and manly, while his lady-love snubs an unwelcome and too ardent admirer (Sir Charles Cropland) with considerable vigor. Her father is "the poor gentleman." Sir Robert Bramble and his blunt old servant Humphrey are good characters. The parts of Farmer Harrowby, his wife, son, and daughter, may be greatly cut if wished; they have nothing to do with the plot: at the same time, in themselves they are good characters, except Mary, who has only a few words. There are a great number of old men in this play—the half-pay lieutenant and his servant, Warner, Sir Robert, Humphrey, and Farmer Harrowby—not counting Ollapod, who is generally played as an elderly man. Altogether, this is one of the best plays in the English language.

POOR PILLICODDY.*

A Farce in One Act, by J. Maddison Morton.

Time in representation, fifty-five minutes. Period, 1850, *or the present.*

Scene.—*A nurseryman's shop.*

CHARACTERS.

Mr. Pillicoddy (*Nurseryman*).	Mrs. Pillicoddy.
Captain O'Scuttle.	Mrs. O'Scuttle.
Sarah.	

Costumes, Modern and nautical.

Mr. Pillicoddy is a happy bridegroom. His bride was a widow —a Mrs. O'Scuttle. When Captain O'Scuttle rushes on, looking for his wife, Pillicoddy imagines this is his wife's first husband come to life again, and tries to poison himself by eating poppy-heads. Sarah is a capital comic servant. This play is a great favorite with amateurs: it is amusing and unobjectionable, and with a good Pillicoddy is sure to go well. There are very few properties required.

THE PORTER'S KNOT.*

A Serio-comic Drama in Two Acts, by John Oxenford.

Time in representation, one hour and thirty-five minutes. Period, the present.

Scene I.—*A room in a cottage.* Scene II.—*Exterior of hotel at the sea-side.*

CHARACTERS.

Samson Burr.	Bob (*a Shop Boy*).
Captain Oakum.	A Passenger. Waiters.
Augustus Burr.	
Stephen Scatter.	Miss Burr.
Smirk (*a Lawyer*).	Alice.

Action of the piece, a couple of years.

Costumes, Porter's white frock and badge, Policeman's, Sailor's.

An interesting play; pathetic, therefore requiring good acting. It is a one-part play. Samson Burr, the porter, bears the weight of it. To save his son, who has got into the clutches of Smirk, a money-lender, he gives up the whole of his forty years' earnings and goes back to his old employment, allowing his wife to think that he has speculated and lost the money, rather than that she should have the pain of knowing of her son's conduct. Mrs. Burr has a good part; and Alice, who is engaged to Augustus Burr, has some pretty scenes. Scatter is a lively ne'er-do-well, who has helped young Burr to spend his money. Bob has only a few words at starting, and can afterwards be turned into "a passenger." Second Act, old Burr is almost worn out with his hard life, when his son comes back from Australia, re-established in purse and character, and all ends well,

PRISON AND PALACE.*

A Comic Drama in Two Acts, by J. Palgrave Simpson.

Time in representation, two hours.

Act I.—Scene.—*Room in a Russian fortress.*
Act II.—Scene.—*An apartment in the Imperial summer palace at St. Petersburg.*

CHARACTERS.

Count Schuvaloff (*Russian Minister of Police*).
Major Draken (*Governor of a Russian Fortress*).
Alexis Romanoffski (*A Young Lieutenant*).
Alexander Steifenbach (*Officer in the Imperial Guards*).
Elizabeth (*Empress of Russia*).
Feodora (*Daughter of* Major Draken).

COSTUMES, Russian of the Period.

A very graceful play in J. Palgrave Simpson's best style, illustrating an episode in the life of the Empress Elizabeth, of Russia. The interest is continuous, and the situation strong. The young Lieutenant, Alexis Romanoffski, imprisoned by the Minister, Count Schuvaloff, for a flirtation with his wife, finds his sympathy excited by another prisoner, who is surrounded by mystery, and for whose safe keeping the Governor of the fortress, Major Draken, is answerable with his life. His daughter, Feodora, engaged to her cousin, Alexander, still cherishes a weakness for Alexis, and forms an ingenious plan for his escape. This opportunity he generously relinquishes in favor of the political prisoner, who is really Duke of Courland and cousin to the Empress. At this juncture the Empress, a young, lovely and generous woman, comes incognito to the fortress to interview her cousin. She is preceded by Count Schuvaloff, fussy and pompous. This is a splendid low comedian part. The bird being flown, Alexis volunteers to personate him, and in the character of the Duke of Courland makes a strong impression upon the Empress, who leaves an order to have him taken to her palace. He can do nothing but continue the deception, and is presented to Her Majesty, with whom he has very dramatic and interesting scenes. They love each other, but Alexis trembles for his life and that of his friend when the imposition is discovered by the Empress. She finally intercepts a note written by the real Duke to Alexis. Her indignation is great, but her heart is gone. She tries Alexis by pretending to condemn him to death. He submits to die rather than betray the truth, and so bring his friends to punishment, and the Empress, overcome by so much magnanimity, creates him Count and bestows upon him her left hand, which, as Empress, is all she can give in marriage. This play combines humor, sentiment, and pathos.

A PRIVATE INQUIRY.*

A FARCE IN ONE ACT, BY B. WEBSTER, JR.

Time in representation, forty minutes. SCENE, *a well-furnished room. Centre door.*

CHARACTERS.

CHARLES MADISON.	STRAPS.
MR. WALTER WORRICOW.	EMILY MADISON.
JOHN CARDER.	LAURA CARDER.

COSTUMES.

CHARLES MADISON.—Light trousers and waistcoat, morning coat, and dress coat.
MR. WALTER WORRICOW.—Hessian boots, black coat, vest, and pantaloons.
JOHN CARDER.—Light modern suit.
STRAPS.—Servant—striped jacket.
EMILY MADISON.—White frock, etc., modern.
LAURA CARDER.—Street dress, modern.

A farce on which everything depends on old Worricow. He is a monomaniac about his daughter Emily married to Charles Madison, and is determined that Charles shall make her miserable whether or no, and that he—her father, shall be the one to discover and expose so unworthy a husband. So he browbeats and badgers poor Charles, searches his pockets, and finds a letter which he considers damning evidence against him. After a tremendous excitement the letter turns out to be for Emily, from a school friend, so old Worricow has to give up, beaten.

PYGMALION AND GALATEA.

A COMEDY IN THREE ACTS, BY W. S. GILBERT.

Time in representation, one hour and three-quarters. Period, remote classic antiquity.

SCENE.—*Pygmalion's studio; at the back an alcove, containing a statue of Galatea.*

Action of the piece extends over a period of twenty-four hours.

CHARACTERS.

PYGMALION (*an Athenian Sculptor*).	GALATEA (*an animated Statue*).
LEUCIPPE (*a Soldier*).	CYNISCA (*Pygmalion's Wife*).
CHRYSOS (*an Art Patron*).	DAPHNE (*Chrysos' Wife*).
AGESINOS (*Chrysos' Slave*).	MYRINE (*Pygmalion's Sister*).
MIMOS (*Pygmalion's Slave*).	

COSTUMES, Greek.

This play has one peculiarity not to be found in any other three-act comedy that I am acquainted with (except "The Ladies' Battle")—the same scene is used throughout. It is a Greek studio; several statues (some unfinished) are scattered about; the alcove, in which is the statue of Galatea, is screened with curtains. So far all is easy if the statues can be borrowed or hired; but when it comes to the performers, Galatea must not only be a lady with classical features, so as to bear some resemblance to the statue, but she must also be an actress *comme il y eu a peu*, in order to do justice to Mr. Gilbert's beautiful creation. This book is written for the purpose of saving people the trouble of wading through a lot of play-books, but in this case I strongly advise them to send for a copy, not with the idea of performing it (for it is really beyond amateurs, except those who can vie with professionals), but simply for the pleasure of reading it. Most people know the plot of "Pygmalion and Galatea." Pygmalion prays that his statue may live, and the gods, to punish his impiety, grant his prayer. The perfect innocence and unworldliness of Galatea are touching, though they provoke a smile; of course they become so very inconvenient that it is a relief to the rest of the people when poor Galatea is turned back again into marble. Cynisca, aided by Artemis her mistress, strikes her husband blind for having been unfaithful even in thought to her. Leucippe deserts Myrine, his betrothed bride, and Daphne turns Chrysos out of doors. These two are as good characters as low comedians could wish for. Cynisca's is almost a tragic role and requires very good acting. She is the model from which Galatea is copied, so it is desirable that the lady who plays this part should have classic features and not be very unlike Galatea and the statue. Myrine has a good deal to do. The two slaves and Leucippe, a bluff soldier, are parts easily filled; Pygmalion, of course, requires a really good actor. The classic dresses make this play effective as a tableau.

QUITE AT HOME.*

A Comedietta in One Act, by Arthur Sketchley.

Time in representation, forty-five minutes.

Scene I.—Frederick Johnson's *Chambers in Temple.*
Scene II.—Mr. Frederick Johnson's *Villa at Norwood.*

CHARACTERS.

Mr. Frederick Johnson (*Barrister-at-Law*).
Frederick Johnson (*Attorney-at-Law*).
Alfred Fitzgibbon (*of the Bengal Plungers, home on leave*).
Haji (*his Native Servant*).
Sloman (*Butler to* Mr. Johnson).
Miss Angelica Johnson (*a Spinster*).
Mitchison (*her Maid*).

Costumes, Modern.

Comedietta in one short act. Alfred Fitzgibbon, of the Bengal Plungers, is home on leave, and goes down in the country to visit his friend, Mr. Frederick Johnson, who, not being able to accompany him, sends him on ahead and desires him to make himself quite at home. Alfred gets into the house of another Mr. Johnson, and, with his Indian servant, makes himself at home with a vengeance; and captures the affections of a spinster sister. When the wrong Johnson comes there is trouble, of course, which is only settled by the right Johnson's coming to the rescue. Whoever acts Haji, the native servant, must be dressed and colored to meet Oriental ideas.

THE RACE BALL;

OR, CHAOS IS COME AGAIN.*

A FARCE IN ONE ACT, BY J. M. MORTON.

Time in representation, forty-five minutes.

SCENE I.—*A public room at an inn.* SCENE II.—*Another room at the same inn* SCENE III.—*An illuminated ball-room.*

CHARACTERS.

COLONEL CHAOS.
JACK BUNCE (*his Nephew*).
TOTTENHAM (*Landlord*).
SAM (*a Waiter*).
JAMES (*a Waiter*).
BLAZES (*a Bailiff*).
HARRIET (*Ward of* COLONEL CHAOS).

COSTUMES.

COLONEL CHAOS.—*First dress,* Blue regimental surtout and drab great coat, white breeches, military boots and broad-brimmed hat. *Second dress,* Blue regimental full dress coat, white breeches, silk stockings. and shoes with buckles.

JACK BUNCE.—*First dress,* Green jockey coat, plaid waistcoat, and drab trousers. *Second dress,* Blue dress coat with gilt buttons, white cravat, fancy waistcoat, black pantaloons, and shoes.

TOTTENHAM.—Drab coat, white cravat, white waistcoat, drab breeches, white stockings, and shoes.

SAM.—*First dress,* White coat, brown breeches, white stockings and shoes. *Second dress* Blue coat, much too large for him.

JAMES.—Same as SAM.

BLAZES.—Bushy whiskers, broad-brimmed hat, brown tops, and drab great coat.

HARRIET.—*First dress,* Riding habit. *Second dress,* Ball dress of blue silk.

Colonel Chaos is an irascible old fellow, fresh from India. He wants his nephew, Jack Bunce, to marry his ward, Harriet, with twenty thousand pounds. But Jack, being a lad of spirit, has refused to sell himself and taken refuge from his creditors at a country inn. There is about to be a race ball and all is excite-

ment. The carriage of Colonel Chaos and ward gets upset near by and they take refuge in the inn. None of the parties remember each other's appearance. Jack, supposing his Uncle Chaos to be a bailiff, tells the landlord he is a lunatic, which makes it very unpleasant for Chaos; but he falls in love with Harriet all the same, which brings matters to an agreeable conclusion. There is a good deal of funny business with old Chaos, and the whole thing is entertaining.

RANDALL'S THUMB.

A COMEDY IN THREE ACTS, BY W. S. GILBERT.

Time in representation, two hours and a half. Period, the present.

SCENE I.—*Gardens of Beachington Hotel.* SCENE II.—*The Clump Rocks.*
SCENE III.—*Same as first scene.*

Action of the piece extends over a week.

CHARACTERS.

DR. TROTWAY.
JOE BANGLES.
RANDALL (*an Adventurer*).
BUCKTHORPE (*under his thumb*).
MR. SCANTLEBURY (*supposed to be on his honeymoon*).
MR. FLAMBOYS (*an old Stager*).
CUMMING (*a Waiter*).
CLENCH (*a Superintendent of Police*).
EDITH TEMPLE (*Dr. Trotway's Niece*).
MRS. SCANTLEBURY.
MRS. FLAMBOYS.
MISS SPINN.

COSTUMES, Modern.

A play very well suited to amateurs in many respects, but the second scene would be most difficult to manage. Caves and rocks in the foreground, the sea in the distance; the tide gradually comes in, and a boat appears, sculled by Randall, to take off the people left on the rocks. Buckthorpe and Edith have pretty sentimental scenes, and Bangles and Miss Spinn excellent comic ones. Mrs. and Mrs. Scantlebury are an old couple who pretend to be on their honeymoon; Mr. and Mrs. Flamboys are really in this happy state, but wish to pass for an old married couple. Randall is the villain of the piece, who has got Buckthorpe, a young soldier, under his thumb. This is an "all-round" play; all the ladies have good parts. Randall, Buckthorpe and Bangles (low comedian) will require good actors. There is a picnic (which necessitates a good many properties) in the second scene.

THE RESULT OF A NAP.*

A FARCE IN THREE ACTS.

Time in representation, thirty minutes.

ACT I.—SCENE, BRAGG'S *room.*
ACT II.—SCENE, *Another room in the same house.*
ACT III.—SCENE, *The same as in* ACT I.

CHARACTERS.

MR. HENRY RASPER *(a Hunting Gentleman of the Languid School).*
MR. THOMAS BRAGG (*a ditto of the After-Dinner School*).
BOTTLES (*the Butler*).
MRS. RASPER (*Henry Rasper's Wife*).
DOROTHY DARLING (*her Sister*).

The first act contains the introduction. The second and third comprise the drama.

COSTUMES,

Rasper and Bragg will find it the most convenient plan to dress themselves in their hunting things, with the exception of the coat and boots, at once, and draw over them a dressing-gown and pair of loose trousers, with slippers, for the first act. They will thus lose no time in changing for the second act, and will be able to get back into their former attire with greater expedition when the time comes in the course of the third. The other characters in ordinary morning costume.

Rasper and Bragg, two hunting gentlemen, converse before separating for the night. The latter brags vainglorioously of his prowess in the field and is invited in consequence to take a run on the following morning, mounted on a vicious old mare belonging to the former. Bragg then falls asleep and dreams the succeeding two acts, in which he comes to grief on the bay mare. On waking he is so terrified by his dreams, that he incontinently confesses to Rasper that he has been lying, and is not able to ride. This piece depends upon quick movement and sprightly acting for success.

THE RINGDOVES.*

A FARCE IN ONE ACT, BY CHARLES MATHEWS.

Time in representation, one hour and eight minutes. SCENE, *a drawing-room.*

CHARACTERS.

SIR HARRY RINGDOVE.
HARRY RINGDOVE.
MOONY.
HOBNAIL (*a Ploughboy*).
MISS LONGCLACKIT.
CECILIA.

COSTUMES.

SIR HARRY RINGDOVE.—*First dress*, Blue square-cut body-coat, white cord breeches, buff waistcoat, top boots, and black neckcloth. *Second dress*, White neckcloth and white waistcoat, bouquet in coat.

HARRY RINGDOVE.—Light brown Newmarket coat, gray fashionably-cut trousers, and buff waistcoat, black satin neckcloth, brown Holland gaiters.

MOONY.—Green livery turned up with red, brown gaiters and shoes, white neckcloth.

HOBNAIL.—A ploughboy.

MISS LONGCLACKIT.—White silk dress, trimmed with blond and white satin, white satin hat and feathers, white satin shoes.

CECILIA.—White watered silk, trimmed with blonde; white lace veil, white satin shoes.

An excellent farce by Charles Mathews, with one of the best of Irish parts. Mooney has as much wit as brogue, which is not often the case. Sir Harry Ringdove, an old gentleman, would fain marry the youthful Cecilia; so he cuts off his pigtail, throws away his snuff-box, sends off his old housekeeper, and allows Miss Longclackit, Celia's aunt, to talk him to death; and all this without the knowledge and consent of his heir and nephew, Harry Ringdove. Just before the ceremony Harry makes his appearance, ascertains the truth, gets his uncle out of the way by a clever stratagem, dresses up in his clothes and marries the young lady himself. When the old gentleman gets back every one pretends not to know him; but he is rescued from his distress by Harry—who has resumed his own dress—and, finding himself out-manœuvred, he gives the young pair his blessing with a good grace. All the characters are excellent in this play, which is very popular among amateurs.

THE RIVALS.

A COMEDY IN FIVE ACTS, BY THE RIGHT HON. R. B. SHERIDAN.

Time in representation about two hours, Period, 1775.

ACT I.—SCENE I.—*A street in Bath.* SCENE II.—*Room in* MRS. MALAPROP'S *lodgings.*

ACT II.—SCENE I.—CAPTAIN ABSOLUTE'S *lodgings.* SCENE II.—*The North Parade.*

ACT III.—SCENE I.—*The North Parade.* SCENE II.—JULIA'S *dressing-room.* SCENE III.—MRS. MALAPROP'S *lodgings.* SCENE IV.—ACRES' *lodgings,*

ACT IV.—SCENE I.—ACRES' *lodgings.* SCENE II.—MRS. MALAPROP'S *lodgings.* SCENE III.—*The North Parade.*

ACT V.—SCENE I.—JULIA'S *dressing-room.* SCENE II.—*King's-mead Fields.*

CHARACTERS.

SIR ANTHONY ABSOLUTE.	DAVID (ACRES' *Servant*).
CAPTAIN ABSOLUTE.	*Coachmen and Servants.*
SIR LUCIUS O'TRIGGER.	MRS. MALAPROP.
FAULKLAND.	LYDIA LANGUISH (*her Niece*).
BOB ACRES.	JULIA.
FAG (CAPTAIN ABSOLUTE'S *Valet*).	LUCY (LYDIA'S *Maid*).

COSTUMES, latter part of the 18th century.

This well-known comedy has only one fault—its length. It is now usually played in three acts, and the parts of Faulkland and Julia are very much cut. As can be seen at a glance, there must be a good deal of scene-shifting, and five different scenes at least are wanted—a street scene, Mrs. Malaprop's, Captain Absolute's, and Acres' lodgings, and the King's-mead fields, where the celebrated duel does not take place. It is needless to talk of Mrs. Malaprop, the best-known comic old woman's part on the boards; or of Lydia Languish, the sentimental heroine, who declines to marry the man she is in love with—Ensign Beverley—because he turns out to be Captain Absolute, the husband chosen for her by her friends. Julia is a walking lady, with a turn for moralizing; Lucy, a capital soubrette part. Of the men, old Sir Anthony, irascible and noisy; his son, whose salient point is his cool assurance; Sir Lucius, a fire-eating Irishman; and Bob Acres, whose curious oaths are more striking than his valor—all are excellent parts, which require to be well filled. In fact, it is useless to attempt this comedy, which most people have seen well played, without a very strong company. Even the smaller parts—Fag, David, &c., are good. The dialogue is so witty, and the characters so distinct, as to be a great help to the actors; but at the same time (for all the *business*) it is highly desirable that the chief parts should be taken by people who have seen the play, or who are experienced players. Madame Ponisi, as Mrs. Malaprop, is something to remember. Any one who does not know the plot of this play is strongly advised to get it and read it. There are no difficulties about any of the scenes or properties: these old five-act comedies are far less troublesome in that way than a modern farce, as a rule.

THE ROAD TO RUIN.

A COMEDY IN THREE ACTS, BY THOMAS HOLCROFT.

Time in representation, two hours and fifteen minutes. Period, 1790.

Action of the piece extends over two days.

ACT I.—SCENE I. AND III.—*A room in* DORNTON'S *house.* SCENE II.—*Street before* DORNTON'S *house.* SCENE IV.—*A room in* WIDOW WARREN'S *house.*

ACT II.—SCENE I (often omitted).—*Parlor of the Tennis Court.* SCENES II. AND IV.—*A room in* SULKY'S *house.* SCENES III. AND V.—*Same as Act I. Scene IV.*

ACT III.—SCENE I.—*A room at a sheriff's officer's.* SCENE II.—*Same as Act I. Scene I.* SCENE III. AND V.—*Same as Act I. Scene IV.* SCENE IV.—*The ring in Hyde Park.*

CHARACTERS.

MR. DORNTON (*a Banker*).
HARRY DORNTON (*his Son*).
SULKY (*Dornton's Partner*).
MR. SMITH (*Dornton's Clerk*).
MILFORD (*Harry's Friend*).
SILKY (*a Money-lender*).
GOLDFINCH.
JACOB (*a Servant*).
SHERIFF'S OFFICER.
SERVANTS AND TRADESMEN.

WIDOW WARREN.
SOPHIA (*her Daughter*).
MRS. LEDGER.
JENNY (*Mrs. Warren's Maid*).

COSTUMES, latter part of the 18th century.

Written in five acts, but can be performed in three with advantage. Widow Warren comes on talking to a milliner and several tradesmen, but there is no object in this scene and it is often omitted. The ladies in this play are not well treated. Widow Warren is a peculiarly disagreeable character, vain, vulgar, heartless, and ready to marry any one who offers. Sophia is silly and simpering, beginning every sentence with "Oh, la!" She is meant to be very innocent and engaging, and, perhaps, in the hands of a clever actress, she might be made so. Jenny is an ordinary chambermaid. Mrs. Ledger, a poor widow begging for charity, only speaks a few sentences, and might be omitted altogether. The road to ruin is being traveled on by Harry Dornton, Milford, Goldfinch, &c. Harry's gambling debts are so great that he shakes the credit of the house, which is in imminent danger of bankruptcy; to save his father he rushes off to marry Widow Warren and her fortune, although he is in love with Sophia. His is a good part, something in the style of Charles Surface. Old Dornton is a heavy father, almost bordering on tragedy; he has some good scenes with his son when he resolves to be severe, but always relents. Sulky, his partner, has a rough exterior, but a kind heart; Silky has just the reverse. The will of the late Warren having fallen into his hands, he makes a bargain with the widow to say nothing about it, for a heavy consideration. The most effective scene in the play is when Milford and Sulky burst upon them and Goldfinch as they are about to burn the will—out of two cupboards into which they have been locked by accident. Goldfinch is the character that makes this comedy; he is the precursor of all those patter parts in which Charles Mathews excelled—he is a horsey, rattling, addle-pated fool. Harry Dornton and Goldfinch require good actors.

A REGULAR FIX.*

A FARCE, BY JOHN MADDISON MORTON.

Time in representation, fifty minutes. Period, the present.

SCENE.—*A drawing-room.*

CHARACTERS.

HUGH DE BRASS.	PORTER.
SURPLUS (*a Lawyer*).	MRS. SURPLUS.
CHARLES SURPLUS (*his Nephew*).	EMILY
ABLE QUICK (*his Clerk*).	DEBORAH CARTER (*Housekeeper*).
SMILER (*a Sheriff's Officer*).	MATILDA JANE (*Housemaid*).

A good Hugh de Brass and this play is cast. He finds himself in Surplus' house; and as a bailiff is waiting for him outside he naturally wishes to stay there until his enemy shall have moved off, so he talks against time. Surplus, the lawyer, must be able to take De Brass up quickly. All the other parts are extremely simple and may be trusted to beginners. Nothing can be more amusing than Hugh de Brass' efforts at eloquence, and the wonderful pedigree case that he invents in order to consult the lawyer about it. De Brass is a gentleman; but, as his name implies, he is blessed with a considerable amount of cool assurance. The words have to be rattled off with very considerable fluency.

ROMANCE UNDER DIFFICULTIES.

A FARCE IN ONE ACT, BY F. C. BURNAND.

Time in representation, half an hour. Period, the present. SCENE, *a room.*

CHARACTERS.

MR. BENJAMIN NEWBERRY.	MR. TIMOTHY DIGGLES.
MR. FREDERICK MARKHAM.	MISS FANNY NEWBERRY.

COSTUMES, Modern.

The only objection to this laughable bit of nonsense is that Mr. Burnand has fixed on a bedroom as the scene. An ordinary sitting-room does quite as well; Markham can hide behind the window-curtains, or under the sofa. A trombone is indispensable; there is a full list of properties given at the beginning—a great convenience; also there are very few of them. There must be a practicable window, through which some of the characters appear, head-first, as if climbing up a ladder from a lower story. Newberry is an irascible "old man," father of Fanny. Markham, a light comedian; Diggles, a low comedian; Fanny, a lively young lady, in love with Markham. All the parts are good; and the words are funny, as Mr. Burnand's always are.

ROSEBUD OF STINGING NETTLE FARM.

A Burlesque, by H. J. Byron.

Time in representation, a quarter of an hour. Scene, *a corn-field.*

CHARACTERS.

Gaffer Turmutfield (*a Farmer*).
Sir Narcissus Slapdash (*a Villain*).
Hugly (*his Creature*).
Giles Furrow (*a Virtuous Peasant*).
Rose Turmutfield.

Costumes.--Burlesque "Villain," wicked "Baron," &c.

The burlesque sensation dramas of Byron's are most laughable. They were written for the Dramatic Fete at the Crystal Palace, and are usually performed by men; but there is no reason why a lady should not play Rose—a little softened down, perhaps. The others of the series are, 'Blazing Burgee,' 4 m. 0 f.; 'Port Admiral,' 4 m. 1 f.; 'Briganzio the Brigand,' 3 m. 1 f.; 'Tyrant, Slave,' &c., 3 m. 2 f., 'Domestic Hearthstone,' 3 m. 1. f.; 'Pretty Jane,' 5 m. 2 f.; 'Alice, the Mystery,' 4 m. 1. f. The scenery and costumes may be as absurd as possible, and the whole thing can be got up at a few hours' notice, and will probably produce more laughter than more ambitious attempts. Of course, the villains must be very melodramatic.

THE ROUGH DIAMOND.*

A Comic Drama in One Act, by John Buckstone.

Time in representation, about fifty minutes. Period, the present, or early in the century, as preferred. Scene, *a room or entrance-hall in a country-house.*

CHARACTERS.

Lord Plato.
Sir William Evergreen.
Captain Blenheim.
Cousin Joe (*Margery's Cousin.*)
Lady Plato.
Margery (*Lady Evergreen*).

Costumes, Modern.

Margery is the rough diamond; the contrast is between her and Lady Plato, who is polished but false. Sir William Evergreen has a mania for education; he has married Margery, a country girl, and has tried to make her an accomplished woman

of the world, but hitherto "her progress has been stationary." She welcomes her Cousin Joe with effusion, because he brings her news of all her village friends. Sir William finds her kissing him (they have been talking of their childish days); but the next time he comes upon them unexpectedly she is boxing Joe's ears because he has called her husband an old fool. This, with the discovery of Lady Plato's double-dealing, restores Sir William's faith in his rough diamond. Lady Plato has married a rich old man, but shows a decided willingness to flirt with Captain Blenheim, a former admirer, whom she pretends she has never met before. Cousin Joe (low comedian) and Margery are the good parts: the latter is very much like Nan, in "Good-for-Nothing," also written by Mr. Buckstone—a charming character, honest, genial and full of fun. There must be a stand of flowers in the room; and a door, C, may have a backing of lawn, shrubbery and drive: but this can be imagined. An excellent play for amateurs —one of the best, and not too ambitious.

SAYINGS AND DOINGS;

OR, THE RULE OF CONTRARY.*

A Farce in One Act, by J. Maddison Morton.

Time of representation, forty-five minutes. Scenes I and II.—*Apartments in* Sir Toby's *house.*

CHARACTERS.

Sir Toby Titmouse.	Mr. Stubbs.
Charles Nightingale.	Mrs. Major Wilful.
Doctor Merrypegs.	Lucy Lennox.
Barney Bourke.	Phœbe.

COSTUMES.

Sir Toby Titmouse.—Old-fashioned grey coat, white waistcoat, black satin breeches, white stockings, and shoes.

Charles Nightingale.—Fashionable morning dress.

Doctor Merrypegs.—Light blue riding coat, with large black buttons, black silk breeches, and top-boots; ample white neckcloth and wig.

Barney Bourke.—Drab livery coat, red plush breeches, white stockings, and shoes.

Mrs. Major Wilful.—Old-fashioned red and white silk dress, small cap, and powdered hair.

Lucy Lennox.—White satin dress.

Phœbe.—Figured cotton dress, cap and black apron.

Barney Bourke is a lively Irishman, and upon him and Mrs. Major Wilful, an obstinate old woman, the fun depends. Sir Toby is determined to marry his ward, Lucy, to Dr. Merrypegs. while she inclines to Mr. Charles Nightingale. Mrs. Wilful, upon whom everything depends, goes contrary to all the others, and it is only by playing upon this peculiarity of hers that a happy denouement is at last attained. The piece is easily gotten up and the costumes are simple. If necessary, it can be played in one scene.

SCHOOL.*

A Comedy in Four Acts, by T. W. Robertson, Esq.

Time in representation, two hours and three quarters. Period, the present.

Scene I.—*A forest glade. View of a fish pond, church in distance; raised bank covered with earth cloth; stream with moss and flowers; rocky seat at foot of tree.*

Scene II.—*Interior of school-room; window,* R. C.

Scene III.—*School-yard; moonlight; landscape behind, as in Scene I. a wall about* 10 *ft. high, gate in it,* C.; *a swing. A set house-front with practicable steps; set tree, with a bough strong enough for a man to raise himself by it.*

Scene IV.—*Same as Scene III. Time, afternoon.*

Between Acts I. and II. eight days elapse; between III. and IV. six weeks.

CHARACTERS.

Lord Beaufoy.	Naomi Tighe.	
Dr. Sutcliffe.	Tilly,	Schoolgirls.
Beau Farintosh.	Milly,	
Jack Poyntz.	Laura,	
Mr. Krux (*a Teacher*).	Clara,	
Mrs. Sutcliffe,	Kitty,	
Bella.	Hetty,	

Costumes, Modern.

An excellent and rather well-known comedy. The scene is a girls' school, conducted by Dr. and Mrs. Sutcliffe. Beau Farintosh is an old friend of theirs and comes to visit them, accompanied by his nephew, Lord Beaufoy, and a young friend of his, Jack Poyntz. Lord Beaufoy at once falls in love with Bella, a poor little pupil teacher, and Jack Poyntz with Naomi Tighe, a West Indian heiress. The "spooning" of the little pair is very fresh and original. The third scene will require a strong lime-light for the moon; it is a very pretty scene; first one couple, then the other, strolling about. Krux, a detestable character, whom it would be a proof of real good-nature on the part of any one to undertake, tells Mrs. Sutcliffe about Bella and Lord Beau-

foy, and Bella is sent away in disgrace. There is a lapse of six weeks between Acts III. and IV. Bella has disappeared from the school she was sent to—with Lord Beaufoy. It has been discovered that she is the long-lost grand-daughter of Mr. Farintosh. Lord Beaufoy appears and is overwhelmed with reproaches, which he silences by introducing Bella as his bride.

The story of Cinderella runs all through this comedy; it commences by Bella relating the tale to the children, and it ends by Lord Beaufoy presenting his bride with a pair of glass slippers. Farintosh appears in the first act, an old made up beau; but in the last with silver hair, and dress appropriate to his age. The examination scene (Act II.) is very good.

SCHOOL FOR SCANDAL.*

A Comedy in Five Acts, by Richard Brinsley Sheridan.

Time in representation, two hours and fifty minutes. Period, 1770.

Act I.—Scene I.—*Drawing-room in* Lady Sneerwell's *house.* Scene II.—*room in* Sir Peter Teazle's *house.*

Act II.—Scene I.—*Same as Act I. Scene II.* Scene II.—*Drawing-room at* Lady Sneerwell's. Scene III.—*Same as Act I. Scene II.*

Act III.—Scene I.—*Drawing-room at* Sir Peter's. Scene II.—*Hall in* Charles Surface's *house.* Scene III.—*Dining-room.*

Act IV.—Scene I.—*Picture room.* Scene II.—*A parlor.* Scene III.—*A library at* Joseph Surface's.

Act V.—Scene I.—*Same as Act IV. Scene III.* Scene II.—*Room in* Sir Peter Teazle's. Scene III.—*The library.*

CHARACTERS.

Sir Peter Teazle.
Sir Oliver Surface.
Sir Benjamin Backbite.
Charles Surface, } *Nephews of* Sir Oliver.
Joseph Surface, }
Crabtree (*Uncle of* Sir Benjamin).
Careless (*a Friend of* Charles Surface).
Rowley (*an old Retainer of the* Surfaces').
Moses (*Jewish Money-Lender*).
Snake.
Trip (Charles' *Valet*).
Sir Harry Bumper.
Sir Toby.
Four Servants.
Lady Teazle.
Mrs. Candour.
Lady Sneerwell.
Maria (Sir Peter' *Ward*).
Lady Teazle's Maid.

Costumes, of the 18th Century.

Many people consider this to be the finest comedy in our language. It is hardly necessary to say that it requires a very strong company to cast it satisfactorily. Every one knows the plot. The school for scandal is composed of Lady Sneerwell, Mrs. Candour, Sir Benjamin Backbite, and Crabtree, who com-

bines toadying his nephew with scandal-mongering. Lady Teazle sometimes joins the set, to the indignation of Sir Peter. Their quarrels are among the best scenes in the play. Sir Peter is old and jealous, and of a teasing temper; his wife, young and thoughtless, but always good-humored and merry, is one of the most charming characters on the stage. The contrast between the brothers Joseph and Charles Surface is very marked. Charles, the good-hearted scamp, who refuses to part with his uncle's portrait because he had been kind to him, to the delight of Sir Oliver, who is playing the part of a broker; and Joseph, a smooth-tongued hypocrite, most highly thought of by Sir Peter, till in the celebrated library scene he finds him making love to Lady Teazle. Careless, Sir Toby, and Sir Harry are Charles' gay companions; the latter sings "Here's to the maiden of bashful fifteen." They have not much to do except Careless, who acts as auctioneer when Charles sells his ancestors. Maria is Sir Peter's ward, young and pretty; Joseph wants to marry her for her money, at the same time that he is flirting with Sir Peter's wife. The play ends with the discovery of his double-dealing, the reconciliation of Sir Peter and Lady Teazle, and the wedding of Charles and Maria (who have been true to each other throughout), with the consent and blessing of the Nabob, Sir Oliver. This play requires about nine good men, one first-class lady comedian, and three other ladies well used to acting. A good-sized stage is also absolutely necessary, and a great many more rehearsals than amateurs usually bestow on a play.

THE SCHOOL FOR SCHEMING;

OR, LOVE AND MONEY.*

A Comedy in Five Acts, by Dion Boucicault.

Time in representation, two hours and fifty minutes.

Act I.—Scene—*The lodgings of* Claude Plantaganet.
Act II.—Scene—*The same as Act I.*
Act III.—Scene—*An elegantly furnished drawing-room in the house of* Mrs. Fox French.
Act IV.—Scene—*Same as Act III., the furniture being disposed for a ball.*
Act IV.—Scene—*The pier at Boulogne Sur Mer.*

CHARACTERS.

Claude Plantaganet,	Mrs. Fox French
Lord Fipley,	Helen.
Sykes.	Rose Lawless.
Macdunnum.	Baroness.
Craven Acton.	Lady Augusta.

WITHERS.	MATILDA.
——	SALLY SINGLEHEART.
WILLIAMS.	MRS. WARREN.

COSTUMES.

CLAUDE PLANTAGENET.—Six modern suits.
LORD FIPLEY.—Short blue monkey jacket, braided fancy waistcoat and trousers. *Second dress,* Drab monkey jacket, red and white plaid trousers, and white waist-coat. *Last dress,* A brown frock coat, trimmed with fur; red satin waistcoat, trimmed with ditto; and dark fancy trousers.
SYKES.—Black coat and trousers, and white waistcoat. *Second dress,* A great coat.
MACDUNNUM.—Shabby drab Chesterfield, dark trousers, and red comforter. *Second dress,* Drab monkey jacket, red and white plaid trousers, white waistcoat. *Third dress,* An evening dress. *Last dress,* An old puce colored coat, old black trousers, a short cape, white hat and black hat band.
CRAVEN ACTON.—Blue frock coat, black trousers, and fancy waistcoat. *Second dress,* An evening dress. *Last dress,* A modern riding coat, fancy waistcoat and trousers.
WITHERS.—Green Newmarket coat, plaid waistcoat, drab trousers, white hat.
WILLIAMS.—Crimson fancy coat, white waistcoat, white breeches, and white wig.
MRS. FOX FRENCH.—Green satin dress. *Second dress,* A ball dress. *Last dress,* A fawn merino.
HELEN.—Ball dress. *Second dress,* A pink morning dress. *Third dress,* A dark habit. *Fourth dress,* Blue and white satin. *Last dress,* A black merino.
ROSE LAWLESS.—Blue de Laine dress. *Second dress,* Puce velvet.
BARONESS.—Blue and white silk dress. *Second dress,* Purple silk skirt, and black velvet spencer.
LADY AUGUSTA.—Scarlet merino dress.
MATILDA.—Brown merino dress. *Second dress,* Striped silk.
SALLY SINGLEHEART.—Colored de Laine dress. *Second dress,* Dark silk. *Last dress,* Red and white silk.
MRS. WARREN.—Dark gown, bonnet and shawl.

One of Mr. Boucicault's very excellent comedies, and a lively and effective satire on society. Claude Plantaganet is an aristocratic beggar, head-over-heels in debt. His daughter Helen has been educated at the fashionable school of Mrs. Fox French, with a view to retrieving the fortunes of her family by a brilliant marriage. Lord Fipley, heir to a dukedom, is a goodhearted young gentleman, with many waistecoats and few ideas. Craven Acton, a poor young man, is in love with Helen, and watched over by his unknown father, Sykes, who has risen from nothing to wealth and position. The Macdunnum—a "capitalist"—lives by his wits and the assistance of Sally Singleheart. They are all more or less schemers, and each sees his scheme fall into nothingness—with the exception of Sykes, who enacts the part of Providence. Helen, who really loves Craven Acton, becomes engaged to Fipley, but Fipley's cousin, Rose, who is fond of him, pursuades him to run away with her to Gretna Green. Plantaganet and Mrs. French marry, each thinking that the other has money enough to pay his and her debts. Macdunnum, raised to the surface by a bubble, deserts his Sally, but is soon cast down again. They all repent

in dust and ashes, which is very nice but hardly true to nature. Then Providence, otherwise Sykes, now an M. P., steps in, declares himself to his son, and is received with open arms—pays the debts of Plantaganet and Mrs. French—now a happy Darby and Joan—reunites Helen and Craven, and all is happiness, with plenty of money, which is a nice thing after all. Sally rescues her impecunious but repentant Macdunnum and marries him.

THE SCHOOL FOR TIGERS;

OR, THE SHILLING HOP!*

A Farce in One Act, by Mark Lemon.

Time in representation, one hour and twenty minutes. Scene I.—*The parlor of a public house.* Scene II.—*A large room at the back of a cigar shop.*

CHARACTERS.

Captain Kiteflyer. } *Men about town.*
Major Stiff. }
Mr. Panels *(an ex-coachman, now Tobacconist and Proprietor of the Tiger Academy and Dancing Room).*
Alexander Panels *(his Son and Tiger to* Kiteflyer).
David (*Tiger to* Major Stiff).
Mr. Firkins (*a confiding Butterman*).
Tom Crop (*late Errand Boy, now Tiger in Ordinary to* Firkins).
John Handsome, L. 1761 (*a Policeman*).
Traces. }
Blinkers. } *Young Tigers.*
Eames. }
Brush.
Polish.
Varnish.
Mary Panels.
No. 48 & 49 Cowbridge Square.
No. 8, 10, 6 & 12 Upper Trumper Street.
No. 8, 10, 11 & 12 Thissleton Terrace.
Miss Jones, and 44 Little Ryder Street.

COSTUMES.

Capt. Kiteflyer.—Dark frock coat, light vest and trousers.
Major Stiff.—Light drab coat, black trousers and white vest.
Mr. Panels.—Nankeen breeches, long yellow vest, with white sleeves and back; white stockings, and black shoes.
Alexander Panels.—Black frock coat, yellow breeches, striped vest, and top boots.
Tom Crop —Drab coat and breeches, red vest and large top boots. Very loose fitting altogether, he appears very *gauche.*
The Tigers.—Liveries, but different colors.
Mr Firkins.—Blue body coat, white vest, nankeen pantaloons and hat.
John Handsome, L. 1761.—Policeman's dress.
Mary Panels.—Muslin dress and silk apron.
Ladies.—Modern dresses, shawls and bonnets.

An amusing farce. Panel, a ci-devant coachman, keeps a tobacconist's shop and a school for tigers. A specimen of his training is given, and a servants' hop, which is all very funny. Tom Crop sustains the principal part and shows, in the stable language of Mr. Panel, that "though he's a rum 'un to look at, he's a good 'un to go."

A SCRAP OF PAPER.*

A Comic Drama in Three Acts, by J. Palgrave Simpson.

Time in representation, two hours. Period, the present.

Scene I.—*Drawing-room, with glass door at back.*
Scene II.—*Naturalist's room, rather like a museum.*
Scene III.—*Conservatory.*

CHARACTERS.

Prosper Couramont.	Louise de la Glaciere.
Baron de la Glaciere.	Mdlle. Susanne de Ruseville.
Brisemouche (*Naturalist*).	Mathilde (*Louise's Sister*).
Anatole (*his Ward*).	Madlle. Zenobie (*Brisemouche's Sister*).
Baptiste (*Servant of the Baron*).	Mdame Dupont (*Housekeeper*).
Francois (*Servant of Prosper*).	Pauline (*Maid*).

Costumes, Modern.

A very gracefully written play, adapted from the French. There is another version of it, in which the characters have English names, and the plot is rather different. The stage has to be darkened gradually in Act II., and then, when a lamp is turned up, it grows light again. In the third scene there must be a stand of plants, behind which Anatole is hidden. The first four men and the first four ladies have all good parts. The scrap of paper is a love-letter, written in her girlhood by Louise to Prosper. He finds it some years after in their post-office, a statuette of Flora. Louise is now Baroness de la Glacière, and as her husband, though apparently cold, is really passionate and very jealous, she is in terror lest it should fall into his hands. It goes through a great many adventures, but at last it is happily burnt by Suzanne, the clever friend of the family, who wins a wager and Prosper's heart at the same time. Mathilde is an *ingénue*; Anatole, her boy-admirer—a capital character; Brisemouche, a comic "old man;" and Zenobie, a spiteful old maid.

THE SENTINEL.*

A Musical Burletta in One Act, by J. M. Morton,

Time in representation, one hour. Scene.—*View of palace and gardens, with sentry-box, in Berlin.*

CHARACTERS.

King.	Schloppsen.
Prince.	Linda.
Baron.	Officers, Soldiers, &c.

COSTUMES.

King.—Dark blue military coat, in the style of Frederick the Great, the skirts turned up with red, two rows of brass buttons on breast; star; white small-clothes · high jack boots, and spurs; small cocked hat; powdered, long tail wig; sword.

Prince.—Light blue military coat, in the same style as the king's—white small-clothes; high boots and spurs; powdered wig; cloak and hat,

Baron.—Black velvet coat, trimmed with gold lace; black satin small-clothes; claret silk stockings; shoes and buckles; powdered wig and tail; cocked hat.

Officers.—Dark blue coats, faced with red, and trimmed with gold; white small-clothes; long boots and spurs; powdered wigs; cocked hats; swords.

Schloppsen.—White military coat, faced with blue, trimmed with red, long skirts; long white gaiters over knees, black strap round knee; cross belt; long sugar loaf cap, with red cockade at top; white great coat, trimmed with black straps, black collar; powdered wig and tail.

Soldiers.—The same.

Linda.—Red petticoat; black velvet bodice; white apron.

This is a good burletta with some very pretty music in it and not too much of it. King Frederick Wilhelm of Prussia, an irascible old tyrant, is incensed with his son, Prince Frederick, for refusing to marry the Princess Elisabeth, of Brunswick, whom he has never seen. He therefore imprisons him in the fortress of Bucholtz, but Frederick succeeds in escaping and forms the audacious design of penetrating into the Royal Palace itself, in order to see the lady whom he has rejected. The King learning this fact, causes every entrance to be strictly guarded, and visits in person all the posts, the most important of which is guarded by one Schloppsen, son of a man who had saved the King's life in battle. But Schloppsen, though faithful, is in love, and his sweetheart persuades him to leave his post just long enough to persuade her father to consent to their union, she mounting guard in his place. Prince Frederick manages to elude this feminine sentry and climbs over the wall. The King, on his rounds, detects her and mounts guard in her place, when Schloppsen returning they have an amusing scene, and Frederick having meanwhile gotten a sight of the Princess Elisabeth, changes his mind and comes to make his submission to the King, which so delights that amiable old gentleman that he forgives Schloppsen and consents to his marriage. The characters are all good and the dialogue amusing.

A SIGN OF AFFECTION;

OR, THE HEN AND CHICKENS.

A Comic Drama in Two Acts, by P. Webster, Jr.

Time in representation, one hour and forty-five minutes. Scene.—*A handsomely furnished room.*

CHARACTERS.

Alfred Casby.	Servant.
Mr. Soft Sawderley.	Mrs. Soft Sawderley.
Tom Soft Sawderley.	Angelina.
James.	Prinks.

COSTUMES.

Alfred Casby.—*First dress,* Black frock coat, light waistcoat, and trousers. *Second dress,* Black dress coat and trousers, and waistcoat.

Mr. Soft Sawderley.—Blue coat, light trousers and waistcoat.

Tom Soft Sawderley.—Midshipman's dress.

James.—White livery coat and waistcoat, and blue plush breeches.

Servant.—Same as James.

Mrs Soft Sawderley.—Walking dress, bonnet, and mantle.

Angelina.—*First dress,* Morning dress. *Second dress,* Light figured silk dress, trimmed with mauve. *Third dress,* Same as first, bonnet and lace shawl.

Prinks.—Smart muslin dress and cap.

Casby has married an only daughter and promised never to separate her from her fond parents. They all live together and Casby can never get a word alone with his wife. His mother-in-law is scrupulously kind though, and gives him nothing to take hold of. But her interference becomes unbearable, and he takes a house elsewhere and goes to it, hoping that his wife will follow. She does follow in order to reproach him, but falls in love with the house, and they are getting along nicely, when the mother-in-law arrives, bent on getting her daughter back again, and she nearly succeeds, when her son Tom comes to the rescue, accompanied by a mysterious parcel. It seems Tom has been a married man *sub rosa,* and is now a widower, with a small responsibility, four months old. Its name is Avarilda, and when its grandma has been induced to forgive her son and take a look at it, she takes a new departure, finds in Avarilda all that she wants to fuss and fidget over, and departs consoled and even happy, leaving the Casbys in peace. There is plenty of comic business, and James—the gentlemen's gentleman—is a first-rate specimen of a flunkey and a good part.

THE SILENT PROTECTOR.*

A FARCE IN ONE ACT, BY T. J. WILLIAMS.

Time in representation, forty minutes. Period, the present.

SCENE, *a drawing-room, with a practicable window.*

CHARACTERS.

QUENTIN QUICKFIDGET.
NAT NOBBLER (*a Sheriff's Officer*).
MR. TWADDLETON LISP (*a Swell*).
LILIAN GRAY.
NANCY SLYBOOTS (*her Maid*).

COSTUMES, Modern.

The silent protector is the portrait of a young man, which Lilian allows Nancy, and others, to believe is the portrait of her husband. She is really not married. Quickfidget enters through the window, pursued by Nobbler, and is much surprised to find a portrait of himself, alluded to as the picture of Lilian's husband. The plot is about as probable as most farces are; but some of the situations are comic. Quickfidget is a light comedian—a "patter" part; Nobbler, a *very* low comedian; Lisp, the usual languid swell, who cannot say his *r*'s. Very few properties are required.

SHE STOOPS TO CONQUER.*

A COMEDY IN FIVE ACTS, BY OLIVER GOLDSMITH.

Time in representation, about two hours and a half. Period, 1770.

ACT I.—SCENE I.—*A chamber in an old-fashioned house* (MR. HARDCASTLE'S). SCENE II.—*An ale-house room.*
ACT II., ACT III. AND ACT IV.—*Same as Act I. Scene I.*
ACT V.—SCENE I.—*Same as Act I. Scene I.* SCENE II.—*Country lane behind the garden.* SCENE III.—*Same as Act I. Scene I.*

CHARACTERS.

SIR CHARLES MARLOW.
YOUNG MARLOW (*his Son*).
MR. HARDCASTLE.
HASTINGS.
TONY LUMPKIN (HARDCASTLE'S *Step-son*).
DIGGORY, *and two other servants.*
LANDLORD AND COUNTRY BUMPKINS.

MRS. HARDCASTLE.
MISS HARDCASTLE.
MISS NEVILLE.
MAID.

COSTUMES, of the 18th century.

Every one knows this excellent old comedy, which has one good point found in few old comedies—the small amount of scene-shifting required. There are only three scenes, two of which are ordinary interiors. The characters are Mr. Hardcastle and Sir Charles Marlow, old men—the latter has only a few words; his son, and Hastings, light comedians—good parts: and Tony Lumpkin, a capital part for a low comedian. Mrs. Hardcastle, an old woman, vain and silly, with a good deal to do; her daughter and Constance Neville, lady comedians: the maid scarcely speaks. Tony is *the* character of the piece. He has to sing a song. Out of mischief he sends young Marlow and his friend Hastings on to the house of his step-father, Mr. Hardcastle, telling them it is an inn. The young men behave accordingly, to the astonishment and disgust of the old gentleman, who thinks the modesty of his proposed son-in-law is uncommonly like old-fashioned impudence. Marlow is extremely diffident with his equals, with his inferiors he is free and easy enough. In his interview with Miss Hardcastle he cannot find a word to say, and dares not look at her. She discovers his mistake in taking the house for an inn, and carries on the joke by appearing as the barmaid, when he has no difficulty in looking her in the face, and finding her very pretty he falls in love with her. Mrs. Hardcastle wishes to make up a match between her precious Tony and Miss Neville, both of whom have other views. Tony is so relieved to be out of the affair that he assists the lady to elope with Hastings. Tony is not formed for a diplomatist: he always makes some stupid mistake, and gets abuse from every one. Diggory, the landlord, and the servants, have only a few words. This play is remarkably easy to get up, and is well suited to amateurs, none of the characters requiring extraordinary powers. Young Marlow, Miss Hardcastle, and Tony are the best parts.

A SHEEP IN WOLF'S CLOTHING.*

A Drama in One Act, by Tom Taylor.

Time in representation, one hour. Period, the autumn of 1685.

Scene, *a room hung with tapestry.*

CHARACTERS.

Colonel Percy Kirke (*of* "Kirke's *Lambs*").	John Zoyland (*a Locksmith*).
Colonel Lord Churchill.	
Master Jasper Carew.	Anne Carew (*Wife of* Jasper Carew).
Kester Chedzoy.	Dame Carew (*his Mother*).
Corporal Flintoff, Hackett. (*Of* "Kirke's *Lambs*")	Sibyl (*his Daughter*).
	Keziah (*his Servant*).

Costumes.—Time of James II.

Jasper Carew, a follower of Monmouth, is in hiding in his own house after the battle of Sedgemoor. He is supposed to be dead, and his wife, to encourage the idea and insure her husband's safety, allows Colonel Kirke to believe that she is willing to marry him. There must be a practicable cupboard with a false back in the room, concealed in which Jasper overhears these love scenes, and finds them rather trying to his patience, though he has every confidence in his wife. The play is most interesting, and at times exciting, especially when Colonel Kirke discovers Jasper and orders him to be shot at once. Lord Churchill interposes just in time. Sibyl is a very pretty part for a little girl of six or seven. Kester and Keziah are comic Somersetshire servants; the other parts are very slight ones, but the swaggering and ferocious Kirke, brave Anne Carew and her husband, all require good acting, and the two last must be pathetic.

A SILENT WOMAN.*

A Farce in One Act, by T. H. Lacy.

Time in representation, thirty-five minutes. Period, the present. Scene, *a drawing-room.*

CHARACTERS.

Mr. Sandford.	Marianne Sandford (Mr. Sandford's *Daughter*).
Arthur Merton.	

Costumes, Modern.

Mr. Merton (engaged to Marianne) mentions in a letter to her father his regret that she is so fond of talking; he likes a silent woman. The letter falls into Marianne's hands, and she determines to assume the *role*. It is a very slight little piece, almost like a charade, and might be got up in a few hours. It is supposed to take thirty-five minutes in performance, but I think few amateurs would expend more than twenty minutes over it, as the action of the beginning of the play is quick, though the shouting scene is slow. No scenery and no properties, except tablets, an ear-trumpet, a bell, and a letter.

SILVER LINING.

A COMEDY IN THREE ACTS, BY LEICESTER BUCKINGHAM.

Time in representation, two hours and a quarter. Period, the present.

SCENE I.—*A drawing-room.*
SCENE II.—*Lawn in front of* MERIVALE'S *house.*
SCENE III.—*A drawing-room.*

CHARACTERS.

ARTHUR MERIVALE.
FRANK FAIRLEIGH.
MAJOR EVERSLEY.
CHESTER.
HELEN MALTRAVERS.
MRS. DORRINGTON.
MRS. MALTRAVERS.
DORA MERIVALE (ARTHUR'S *Sister*).
HESTER.

The action of the piece extends over two years.

COSTUMES, Modern.

A play remarkably easy to get up and well suited to amateurs; its length is its only objection. Mrs. Dorrington is a bustling, genial woman, every one's friend. Hester has only a few words in the first act, and Chester and Eversley in the second; all the other parts are good. Merivale is a cynical young man, who marries Helen and makes her miserable; Fairleigh takes a sunny view of life, and is a good light comedian's part—one of Charles Mathews'; Dora is a little *ingenue*, engaged to Frank; they have some capital scenes; Helen requires a really good actress to develop a character at first tender and loving, then hard and cynical like her husband's; some passages are almost tragic. The plot is interesting and natural, and the language is remarkably good. There are hardly any properties and no difficulties of stage management, it is one of those plays that depend entirely on good acting.

A SINGLE LIFE.*

A COMEDY IN THREE ACTS, BY J. B. BUCKSTONE.

Time in representation, two hours.

ACT I.—SCENE.—*An apartment at* MR. NIGGLE'S.
ACT II.—SCENE I.—*Interior of a neat cottage.* SCENE II.—*A room at* MISS SNARE'S. SCENE III.—*A large room at* MISS SNARE'S.
ACT III.—SCENE I.—*The cottage—same as Act II., Scene I.* SCENE II.—*An inn parlor.* SCENE III.—*An apartment at* MISS SNARE'S. SCENE IV.—*An elegant apartment at the manor-house.*

CHARACTERS.

BACHELORS.

MR. JOHN NIGGLE *(a fluctuating Bachelor)*.
MR. DAVID DAMPER *(a woman-hating Bachelor)*.
MR. PETER PINKEY *(a bashful Bachelor)*.
MR. NARCISSUS BOSS *(a self-loving Bachelor)*.
MR. CHARLES CHESTER *(a mysterious Bachelor)*.

SPINSTERS.

MISS CAROLINE COY *(a vilified Spinster)*.
MISS MARIA MACAW *(a man-hating Spinster)*.
MISS KITTY SKYLARK *(a singing Spinster)*.
MISS SARAH SNARE *(an insinuating Spinster)*.
MISS JESSY MEADOWS *(a romantic Spinster)*.

COSTUMES.

MR. JOHN NIGGLE.—Light drab coat, white waistcoat, nankeen pantaloons, white stockings, shoes, white wig, tied in a tail; white hat.

MR. DAVID DAMPER.—Brown coat with black horn buttons, old-fashioned, dark-figured, silk waistcoat; black pantaloons, Hessian boots, iron-grey wig, broad-brimmed hat.

MR. PETER PINKEY.—Lavender-colored coat, white waistcoat, white trousers, pink socks, pumps, pink silk neckerchief, pink gloves, pink watch ribbon, low-crowned hat and cane, flaxen, fashionably-dressed-wig.

MR. NARCISSUS BOSS.—Fashionable chocolate-colored Newmarket coat, with roses in the button-hole; elegantly-flowered waistcoat, light drab French trousers, with boots; light blue cravat, exquisitely tied; frilled shirt, hat, and waistband *a la* D'Orsay, and the hair dressed in the first style of elegance.

MR. CHARLES CHESTER.—Dark frock coat, silk waistcoat, light trousers, French gaiters and shoes, round hat.

MISS CAROLINE COY.—Grey silk dress, lace shawl and white ribbons, white satin bonnet, flowers, long yellow gloves, white reticule.

MISS MARIA MACAW.—Green silk open dress, white petticoat, figured satin large apron, lace handkerchief, close lace cap and white ribbons, fan, and black-rimmed spectacles.

MISS KITTY SKYLARK.—*First dress*, White muslin pelissee over blue, chip hat and flowers. *Second dress*, Pink satin and blond flounces.

MISS SARAH SNARE.—*First dress*, White muslin petticoat, black velvet spencer, pink satin high-crowned bonnet and green feathers. *Second dress*, Green satin and pink ribbons, black wig dressed in high French bows.

MISS JESSY MEADOWS.—*First dress*, White muslin dress, mittens. *Second dress (in the last scene)*, White lace over white satin, with roses.

One of the best of comedies, and presents no difficulties of scenery. It is particularly well adapted for a good amateur company—the parts being all excellent and evenly divided, and the dialogue most amusing. There are five bachelors, of all ages—Mr. Niggle, who fluctuates; Mr. Damper, a woman-hater; Mr. Pinkey, painfully bashful; Mr. Boss, devoured by self-conceit; and Mr. Chester, interesting and mysterious. There are five spinsters of all ages—Miss Coy, who is traduced; Miss Macaw, who is a man-hater; Miss Skylark, a singing spinster; Miss Snare, a flattering spinster; and Miss Meadows, interesting and romantic. The play deals with the loves, suspicions and

quarrels of the ten, who finally wrangle themselves into a general state of harmony. The tableaux are very funny, and the piece, if well done, will keep the audience in a roar from beginning to end.

SIR DAGOBERT AND THE DRAGON.

A Romantic Extravaganza in Four Acts,
by F. C. Burnand.

Time in representation, one hour and thirty minutes. Period, "Once upon a time."

Act I.—Scene—*Palace arches backed by a chamber in the palace of* King Lollipop.
Act II.—Scene—*Exterior of the* Dragon's *abode*, r., *with door in it.*
Act III.—Scene—*Interior of* Dragon's *cottage.*
Act IV.—Scene—*Audience chamber in the palace of* King Lollipop. *Same as Act I.*

CHARACTERS.

King Lollipop (*Monarch of Sugar Candia*).
Tuftee (*Sugar Stick in Waiting*).
Toadee (*Chief of Police at Sugar Candia, or Bull's Eye in Attendance*).
Sir Dagobert (*Who represents the chivalry of France*).
The Dragon (*A Star in the Provinces, i.e., A Roarer*).
Zara (*Princess of Sugar Candia*).
Courtiers (*admitting any number of people*).

COSTUMES.

The costumes are not difficult to manage. Zara, the Princess, needs no hint from us.

Sir Dagobert will be in a suit of mail. If played by one of the sterner sex, he will, of course, be in a suit of *Male*, as usual, but let him not, for the sake of the pun, come dressed as a postman, in order to give *his* reading of a suit of Mail Why, he might as well appear in "Mail bags" for pantaloons. A cleanly saucepan makes a first-rate helmet; dish-covers before now have served for breast-plates; and the spear and shield can be supplied from the bright and shining stock of kitchen utensils. But if this hint be taken, let not the performer, so clad, forget that he is Sir Dagobert, not Captain Cook.

The Dragon's dress is easily manufactured. Glazed calico lining, tinsel, and spangles. He doesn t require *horns*, but *bugles* will be an improvement. Give him a tail if possible; if you can't do this, console yourself with the reflection that he is a *Dragon*, and not a *Kite*, and some one may reply, if he's *very* funny, "*Kite so.*"

Where Sugar Candia is, we do not exactly know. Longitude uncertain. But any amount of latitude will be allowed to the scenic artists by the good-humored Christmas audience with which we have to deal.

This extravaganza is well suited for a good-natured Christmas audience. It is in four acts and as many tableaux as can get out of and into the four acts. Sir Dagobert was a French knight, and when the Dragon came and ate up the Prince, and stole away

Zara, King Lollipop's daughter, Sir Dagobert slew him and married the Princess. As to the knight's costume, a cleanly saucepan makes a first-rate helmet; dish covers have before now served for breast-plates; and the spear and shield can be supplied from the bright and shining stock of kitchen utensils.

SIX MONTHS AGO.*

A COMEDIETTA IN ONE ACT, BY FELIX DALE.

Time in performance, half an hour. Period, the present. SCENE, *a drawing-room.*

CHARACTERS.

EDWIN BLISS.
JACK DEEDES (*his Friend and Lawyer*).
ANGELINA BLISS (*his Wife*).

COSTUMES, Modern.

The young couple have been married six months, and Edwin is extremely bored by his bliss, and welcomes the advent of Jack Deedes with effusion. He confides to Jack his opinion of matrimony with considerable force. Angelina from behind the door overhears this treason, and some allusion to an Anastasia, a former load-star, which causes her to consult Mr. Deedes about getting a divorce. He tells her it will be necessary to prove cruelty; and she tries, by a series of amusing expedients, to make Edwin box her ears. The ending is very good, and it is altogether a bright little piece, only requiring to be acted briskly. Remarkably easy to get up, and just the thing for a back drawing-room after a couple of wet days.

A SLIGHT MISTAKE.

A COMEDY IN ONE ACT, BY EMILE SOUVESTRE.

Time in representation, forty minutes. SCENE, *interior of village inn.*

CHARACTERS.

LADY PRINCE PROUDLY.
SARSNET (*her Maid*).
PENELOPE PERFECT (*Landlady of a Village Inn*).
ROSINA (*her Cousin*).
DOROTHY (PENELOPE'S *faithful Domestic*).

COSTUMES.

LADY PROUDLY.—Extravagantly fashionable traveling dress.
SARSNET.—Neat merino dress, bonnet and shawl.

PENELOPE.—Silk dress, apron and cap.
ROSINA.—Figured muslin dress, apron.
DOROTHY.—Old-fashioned high cap, spectacles, grey hair, handkerchief, chintz pattern dress, large apron.

Very good for a school—a pleasing little comedy. Miss Penelope Perfect, who prides herself on being a philosopher, hears that she has won a prize in a German lottery and become a baroness. Her philosophy takes flight and she is only brought to her senses by the discovery that she has made a slight mistake, and taken number ninety-nine for number sixty-six, and is not a baroness at all.

SNAPPING TURTLES.*

A FARCE IN ONE ACT, BY JOHN B. BUCKSTONE.

Time in representation, one hour. Period, the present. SCENE, *a drawing-room.*

CHARACTERS.

MR. TIMOTHY TIMMS. MRS. MATILDA TIMMS.

COSTUMES, Modern.

Each of these persons assumes two other characters. The gentleman appears as Miss Arabella Dieaway and Sober Sam; the lady as Mr. Fipkins Yaw-yaw and Mrs. O'Blarney. There are several songs for the latter. It is, of course, a considerable strain to have to assume so many characters and to dress so quickly: but, when well done, "Snapping Turtles" is very laughable, and is sure to be appreciated. It can be got up in any ordinary back drawing-room, and would give trouble to no one but the two people concerned.

A SOLDIER OF FORTUNE.

A COMEDY-DRAMA IN FIVE ACTS, BY WARREN J. BRIES.

Time in representation, two hours and twenty minutes.

ACT I.—SCENE.—*Parlor in the* BELMONT *mansion.*
ACT II.—SCENE I. AND III.—*Same as Act I.* SCENE II.—*Library in the* BELMONT *mansion.*
ACT III.—SCENE I.—*Interior of a doctor's office.* SCENE II.—*Same as Act I.*
ACT IV.—SCENE I.—*Grounds surrounding the* BELMONT *mansion.* (*A parlor scene can be substituted for this if it is more convenient*). SCENE II.—*A wood.*
ACT V.—SCENE.—*Same as Act I.*

CHARACTERS.

COLONEL FITZNOODLE.
MR. PATRONI.
MR. BELMONT.
CYRIL CLIFFORD.
DR. FARGO.
FREDDIE BELMONT.
SNOWBALL.
BARNEY.
MISS AGNES BELMONT.
MISS IDA LOVEWELL.
MISS PRISCILLA.

COSTUMES.

COLONEL FITZNOODLE.—Uniform of Colonel in U. S. Army, full dress, with sword; brown wig, sandy moustache and long sandy side-whiskers; eye-glasses to clasp over nose. In Act III., Scene II., he must have on a very bald, iron-grey wig, securely fastened, and over it his brown wig.

MR. PATRONI.—Black wig of wavy hair, combed over his ears, and reaching down to the collar of his coat; long jet-black moustache; much jewelry; make-up rich.

MR. BELMONT.—Business suit. In Act V. dress suit, neat wig and beard—iron grey; age about fifty.

CYRIL CLIFFORD.—Fashionable dress. Soft hat in Act III., Scene I. Blonde wig and beard.

DR. FARGO.—Business suit. In Act V. dress suit; wig and beard brown.

FREDDIE BELMONT.—Neatly-dressed boy of ten or twelve years of age, prominent watch chain. In Act I. he wears an old hat.

SNOWBALL.—Black trousers, white vest, swallow-tail coat, high standing collar, gaudy tie, white hat, very large shoes, huge watch chain, large watch case with no works, large glass pin; negro wig, blackened face and hands.

BARNEY.—Laborer's dress, very plain; red wig.

AGNES BELMONT.—Neat summer dress. In Act V. elegant reception toilet; auburn wig.

IDA LOVEWELL.—*First dress*, Traveling suit of grey or brown. *Second dress*, Neat morning dress. *Third dress* (Act V.), evening dress; dark wig.

MISS PRISCILLA.—A lady of forty dressed like one of twenty; her make-up must not disguise the fact that she is an elderly spinster.

Mr. Belmont, a banker of great reputed wealth, is in reality in the midst of serious difficulties and threatened with bankruptcy. The fortune of his ward, Cyril Clifford, has also become involved. Mr. B. hopes, by marrying his daughter Agnes to Cyril, to escape having to render an account. Agnes, however, loves Dr. Fargo, and Cyril loves Ida Lovewell, the niece of Mr. Belmont, who has just come to visit the family, accompanied by Mr. Patroni, who is an adventurer and a villain. Colonel Fitznoodle, the Soldier of Fortune, is a worthy and amusing humbug, who is always recounting his imaginary exploits. This piece is excellent for those who prefer melo-dramatic effects. It abounds in sudden blows, pistol shots, thunder and lightning, etc. Patroni robs Belmont's safe at midnight, slanders the doctor to Agnes, whom he wishes to marry, lays a powder mine for the destruction of several of the characters, fights a duel and shoots right and left at everybody. Through the exertions of the colonel, he is exposed, and is then just about to kill Cyril when a thunderbolt comes to the rescue and dispatches him. Mr. Belmont's fortune takes a sudden turn, and all ends happily. Characters very well adapted for amateur acting, and all good.

Snowball is a good negro part. and Fred, a naughty boy, who is always playing practical jokes, has a great deal to do.

SPEED THE PLOUGH.

A Drama in Five Acts, by Thomas Morton.

Time in performance, about two hours. Period, the beginning of this century.

Act I.—Scene I.—*Park gates: part of farmhouse.*
Act II.—Scene I.—*Same as Act I. Scene I.* Scene II.—*Interior of farmhouse.*
Act III.—Scene I.—*Same as Act II. Scene III.* Scene II.—*View, with ploughed field. Tent.*
Act IV.—Scene I.—*Grounds of the castle.*
Act V.—Scene I.—*Interior of farmhouse.* Scene II.—*Grounds of the castle.*

CHARACTERS.

Sir Abel Handy.
Bob Handy (*his Son*).
Sir Philip Blandford.
Farmer Ashfield.
Henry.
Morrington (Henry's *Father*).
Gerald.
Evergreen, John, and Ralph (*Servants*).

Peasantry.

Lady Handy.
Miss Blandford (Sir Philip's *Daughter*).
Dame Ashfield.
Susan Ashfield (*her Daughter*).

The costumes may be of the 18th century, or beginning of 19th.

From this play the celebrated saying, "What will Mrs. Grundy say?" took its origin. Farmer Ashfield, Sir Abel, and Bob Handy are very good characters, the others walking gentlemen. The play is a good deal spoilt by Henry, the hero, coming so decidedly under this category; he has very little to say, but that little is stilted and absurd to the last degree. The ladies have all well-contrasted parts: the old dame is a very good character; Lady Handy is a shrew; Sir Abel has a mania for inventing all sorts of things, among others a wonderful plow, with which Bob does not win the plowing match. Bob is a capital character, thinks he can do everything—teaches the dame to make lace amongst others. He is engaged to Miss Blandford, but in love with Susan. Part of the plot might have to be slightly altered, or suppressed. There are only four different scenes—no difficulties in stage management. The scenes may be made pretty, especially Act III. Scene II., where the peasants come in. The chief objection to the play is the number of actors required; some of them only come on just at the beginning and at the end. Morrington turns out to be Henry's father, and Gerald Lady Handy's first husband—a happy release

for Sir Abel. Farmer Ashfield is a character part which it would take a really good actor to render; Bob Handy, a light comedian; Sir Abel, comic old man; and Sir Philip Blandford, a tragedian, but not a heavy part.

THE STAGE-STRUCK YANKEE.*

A FARCE IN ONE ACT, BY O. E. DURIVAGE.

Time in representation, forty-six minutes.

SCENE I.—*A room with breakfast laid for three.*
SCENE II.—*A room in a tavern (front scene).*
SCENE III.—*A room poorly furnished.*

CHARACTERS.

DOUGLAS DOUBLE (*a traveling Manager*).
CAPTAIN CHUNK (*a Captain of Militia and Selectman*).
CURTIS CHUNK (*his Son, stage-struck*).
RICHARD (*a Servant*).
MISS FANNY MAGNET (*an Actress*).
JEDIDAH (*a Yankee Girl*).

COSTUMES.

DOUGLAS DOUBLE.—Double-breasted blue body coat; check vest; gray pants and black gaiters; hat; stock.

CAPTAIN CHUNK.—French gray trousers; dark coat and vest; black hat and black stock; gray head of hair.

CURTIS CHUNK.—Long tail drab coat; showy vest; red, white and blue checked trousers; bell hat; fancy cravat; long flaxen wig and large dickey.

RICHARD.—Plain citizen's clothes.

MISS FANNY MAGNET.—*First dress*, Muslin. *Second dress*, Flowered tuck-up; blue petticoat; check apron; thick shoes; red wig, part in papers. *Third dress*, Same as first.

JEDIDAH.—Long sleeve cotton frock; printed cotton pinafore; high comb; black shoes and sandals; white stockings.

An extremely funny farce, very popular, and requiring but three scenes. The humor is somewhat coarse but can easily be toned down. Curtis Chunk sees a play for the first time, in a country barn. On coming home, he rants like a lunatic, and discards his affianced, Jedidah, for the fascinating Miss Fanny Magnet, the actress. His father, in this emergency, appeals to the lady, and she, by a piece of clever acting, manages to disenchant Curtis, and appease the infuriated Jedidah. This piece elicits roars of laughter. Capital part for low comedian.

SWEETHEARTS.*

A Comedietta In Two Acts, by W. S. Gilbert.

Time in representation, about an hour. Period, first, 1844, second, 1874.

Scene I.—*Garden of a villa; shrubs are small, Virginia-creeper only beginning to grow; open country in the distance.*
Scene II.—*The same, but the shrubs are grown, the trees large, the house covered with Virginia-creeper; town in the distance.*

A period of thirty years elapses between Act I. and Act II.

CHARACTERS.

Harry Spreadbrow.	Miss Jenny Northcott.
Wilcox (*a Gardener*).	Ruth (*her Maid servant*).

Costumes, Modern.

Wilcox is discovered seated on a wheelbarrow, preparing bass for tying up plants. He discourses with the freedom of an old servant to his young mistress about master Harry's good qualities; Jennie rather dissenting than otherwise. Harry presently appears; he has come to say good-bye, as he is on the point of starting for India. Having got rid of Wilcox, they proceed to plant a little sycamore, and exchange flowers and vows. Harry swears never to part with his mignonette: Jenny throws her rose carelessly down on a table. Harry takes a tender and sentimental farewell; Jenny answers half in jest, half earnest. He swears to be true for ever; she promises nothing, but is true. The second act is thirty years later. Sir Henry comes back from India. He has a fancy to revisit his former haunts, and comes to the villa to find the house and village quite altered. He is very much surprised to find Miss Northcott unmarried; he had forgotten all about his vows years before; he does not even remember her name correctly. He owns to having flirted with another lady before he got to the Red Sea, and does not know what became of her mignonette; in fact, he thinks she gave him a sprig of geranium. She shows his rose, with which she has never parted. The sycamore sapling has become a large tree, the boughs of which roof in the stage. The leaves are autumnal; in the first act they are just coming out—a fact to be remembered in painting the Virginia-creeper. The scenery of this "contrast," as Mr. Gilbert calls it, is somewhat difficult; otherwise this play is very well suited to amateurs. Of course, Jenny and Harry must be really good, and must be made up well as old people in the second act. Ruth has only a line part. Nothing can be more gracefully written than this play. The airs of "Love's Young Dream," "Sweethearts," and "John Anderson, my Jo," are introduced. Where the scenery can be managed, a better play than this could not be selected for a small company.

THAT DREADFUL DOCTOR.

A COMEDETTA IN ONE ACT, BY SIR CHARLES L. YOUNG.

Time in representation, forty minutes. SCENE, *library in* EDMUND BEAUCHAMP'S *house.*

CHARACTERS.

EDMUND BEAUCHAMP. MRS. BEAUCHAMP. DR. MARS.

COSTUMES, Modern.

Edmund Beauchamp, a young but selfish husband, is extravagantly fond of hunting, to which his wife objects, as it takes him so much from home. The matter becoming a bone of contention, each writes a note to their mutual friend, Dr. Mars, begging him to come and help them out of their difficulties. Dr. Mars does come, and by his judicious and laughable management of the pair, bring them both to a more reasonable frame of mind. A very good comedietta.

THOSE "CUSSED" WAVES.

A MONOLOGUE.

Time in representation, fifteen minutes. SCENE.—*Deck of a channel steamer.*

CHARACTER.

JEREMIAH POPPLETWIGGY.

COSTUME, A Traveling Dress.

Mr. Jeremiah Poppletwiggy is traveling for pleasure, and crosses the English Channel. He thinks it all nonsense that people should be seasick, he fights bravely against it, but at last succumbs. His efforts are very amusing. The scenery can be left largely to the imagination of the audience.

THOUGHTS BEFORE MARRIAGE.*

A MONOLOGUE IN ONE ACT.

Time in representation, fifteen minutes. SCENE, *a bed-room.*

CHARACTER.

MARIE.

COSTUME, Modern.

This little monologue, requiring but one scene, purports to be the spoken thoughts of a young demoiselle on the eve of her marriage. Her girlish hopes and fears, on the verge of an untried experience, are at once pathetic and entertaining. None but a sprightly and engaging actress should undertake this part.

THE THREE GROCERS;

OR, HOBBS, DOBBS, AND STUBBS.*

A COMEDY IN TWO ACTS, BY B. WEBSTER.

Time in representation, forty-five minutes.

ACT I.—SCENE I.—*The inside of a grocer's warehouse.* SCENE II.—*A chamber at* MR. DOBBS'.
ACT II.—SCENE.—*A chamber in* JEREMIAH'S *house.*

CHARACTERS.

HOBBS.	MRS. HOBBS.
DOBBS.	MRS. DOBBS.
STUBBS.	MRS. STUBBS.
VALENTINE.	ROSE.
JEREMIAH.	JANE.

COSTUMES.

HOBBS.—*First dress,* A round brown jacket, a colored waistcoat, light grey trousers and fur cap. *Second dress,* Black long-waisted coat, white waistcoat, trousers as before, and low-crowned hat.
DOBBS.—Light drab coat, white waistcoat, drab small clothes, top boots, and white hat.
STUBBS.—Blue coat, yellow waistcoat, and blue trousers.
VALENTINE.—Brown coat, colored waistcoat, light trousers, and apron.
JEREMIAH.—Green jacket, colored waistcoat and trousers, brown paper cap, and white apron.
MRS. HOBBS.—Grey silk dress.
MRS. DOBBS.—Black silk dress.
MRS. STUBBS.—A colored chalis.
ROSE.—Same as Mrs. Stubbs.
JANE.—Servant maid's dress.

A comedy in two acts, with a great deal of fun in it. Hobbs, Dobbs and Stubbs are the three grocers. In their service is Jeremiah, a good fellow, and Valentine, a sort of gay Lothario of a grocer's clerk. He makes love to all three of the wives, all the characters get mixed up in an almost inextricable snarl. Finally Valentine's villainy is discovered, and the three enraged husbands are restored to their original serenity.

THE THREE TEMPTATIONS.

A BURLESQUE IN ONE ACT.

Time in representation, one hour.

SCENE I.—*Banqueting-hall in the palace of* KING ARTHUR, *Pendragon Castle.*
SCENE II.—*Stonehenge by sunset, and Merlin's cave.*
SCENE III.—*The attic of* SIR LIONEL *on the third floor back.*
SCENE IV.—*The Goblin Glade in the Wood of Wonders.*
SCENE V.—*A dangerous path in the Forest of Temptations.*
SCENE VI.—*A very great Waste indeed.*
SCENE VII.—*Allegorical picturesque scene representing the Haven of Domestic Bliss.*

CHARACTERS.

POSSIBLES.

KING ARTHUR *(once King of England, now a subject of Burlesque).*
SIR LIONEL *Knight of the Silver Shield).*
SIR TRISTRAM *(his rival, Knight of the Brazen Mug).*
SIR AGROVAINE *(of the Rueful Countenance).*
BRUNO *(a Servant).*
LA BELLE ISONDE *(daughter of Sir Agrovaine).*

IMPOSSIBLES.

MERLIN *(the Enchanter).*
MORGANA LA FAYE *(the Welsh Fairie).*
THE PHANTOM BILL *(a dangerous Fiend).*
Druids, some enchanting young ladies, etc.

COSTUMES, *ad libitum.*

A burlesque and mosque for the moderns—novel, allegorical, musical and spectacular. The characters include King Arthur and some of his Round Table Knights, Merlin, the Enchanter, etc., etc. Dialogue brisk and amusing, and fine opportunity for picturesque as well as amusing costume. Plenty of good songs, dancing can be introduced, excellent chances for business, and no end of fun. Can be made very telling.

THE TIGER AT LARGE;

OR, THE CAD OF THE "BUSS."*

A COMIC BURLETTA IN ONE ACT, BY GEORGE BLINK.

Time in representation, one hour.

SCENE I.—*A street.*
SCENE II.—*A room in* SIR TOBY PLIANT'S *house.*

CHARACTERS.

SIR TOBY PLIANT.	BOY.
FRANK LAVISH.	LYDIA.
JEM BOLT (*his Tiger*).	PATCH.
TACTIC (LAVISH'S *Friend*).	SALLY COMFORT.

COSTUMES.

SIR TOBY PLIANT.—Suit of plain black, with black Hessian boots.
FRANK LAVISH.—A gentleman's plain suit. *Second dress,* Conductor's hat and coat.
JEM BOLT (*his tiger*). Omnibus livery, gold lace on the coat, collar, and hat—breeches and boots.
TACTIC (LAVISH'S *friend*). A gentleman's plain suit. *Second dress,* Coachman's coat and hat.
LYDIA (PLIANT'S *ward*). White muslin dress.
PATCH (*her maid*). The usual servants' dress.
SALLY COMFORT (*her friend*). The same.

A short and easy farce, which can be quickly gotten up. The first scene can be played in Sir Toby's house, if more convenient, making one scene only for the play. Plenty of scope for fun, and can be made to go off very lively.

TITTLEBAT A FATHER.*

A MONOLOGUE IN ONE ACT.

Time in representation, ten minutes. SCENE, *a parlor.*

CHARACTER.

ZACHARIAH TITTLEBAT.

COSTUME.—Dressing gown and cap.

Mr. Tittlebat, who has recently been made a father, confides his joy and his thoughts to an appreciative audience.

TO LET, FURNISHED.*

A Comedietta in One Act, by F. C. Burnand.

Time in representation, thirty minutes. Scene, *a library in Craggie Court, Hardfordshire. Time, the present day.*

CHARACTERS.

Sir Hardnell Craggie (*a wealthy, eccentric and miserly Old Gentleman, residing at Craggie Court, Hardfordshire*).
Webb (*Butler, Groom, Housemaid, Valet, Footman and Upper Gardener*).
Mr. Cecil Lee (*a student at the Middle Temple*).
Miss Florence Ward (*an Orphan;* Sir Hardnell Craggie's *Niece*).

Costumes, Modern.

Sir Hardnell Craggie, a wealthy and eccentric old miser, finding his niece Florence troublesome and expensive, resolves to get rid of her by marrying her off. His factotum and man of all work, Webb, devises the plan of offering Craggie Court, To Let—Furnished, in the hope that some one looking through the house will also take fancy to Miss Florence. Mr. Cecil Lee, an old lover of hers, pursued by bailiffs, seeing the notice "To Let," takes refuge in the house, and has an amusing scene with Sir Hardnell. The usual result follows—Cecil and Florence being only too happy to take each other, and Sir Hardnell consenting at the last moment to satisfy the myrmidons of the law.

TOM COBB;

OR, FORTUNE'S TOY

A Farcical Comedy in Three Acts, by W. S. Gilbert.

Time in representation, two hours.

Act I.—Scene.—*A shabby but pretentious sitting-room in* Colonel O'Fipp's *house.*
Act II.—Scene.—*The same room in* Colonel O'Fipp's *house, but very handsomely furnished.*
Act III.—Scene.—*A drawing-room shabbily furnished in* Mr. Effingham's *house.*

CHARACTERS.

Colonel O'Fipp (*an Irish Adventurer*).
Tom Cobb, Whipple, (*young Surgeons*).
Matilda O'Fipp (*the* Colonel's *Daughter*).
Mr. Effingham, Mrs. Effingham, Bulstrode Effingham, Caroline Effingham, (*members of a Romantic Family*).
Biddy.
Footman.

COSTUMES.

TOM COBB.—Quiet morning dress in Act I. Shabby clothes in Act II. Decent black in Act III.

COLONEL O'FIPP.—Shabby-genteel morning dress in Act I. Showily dressed in Acts II. and III.

WHIPPLE.—Quiet morning dress.

MR. EFFINGHAM.—Black tail-coat, pockets on hips, clerical waistcoat, black knee-breeches and gaiters, white tie, broad brimmed hat, bald head, long grey hair.

BULSTRODE.—Seedy black, long hair, moustache.

CAROLINE.—Green satin dress and white "fichu" in Acts I. and II. Black dress in Act III.

MRS. EFFINGHAM.—Stately black.

MATILDA.—Plain morning dress in Act I. Handsome dress in Acts II. and III.

One of Gilbert's entertaining plays, full of absurd situations and witty dialogue. All the characters excellent. Tom Cobb is an impecunious young surgeon, engaged to Matilda O'Fipp—very Irish, indeed. Her father, Colonel O'Fipp—more Irish still—lives as best he can, and is in the habit of engaging her to anybody who will lend him money. When poor Tom has nothing more, the O'Fipps turn him off and take up with young Whipple. Beset by creditors, and hearing of the death of a supposed pauper, called Tom Cobb also, our friend Tom makes up his mind to sham dead, and in a spirit of mockery makes a will in favor of Miss Matilda. It turns out that the real deceased was a miser, and had left a large fortune. This the O'Fipps seize, and when poor Tom, tired of the grave, returns to them, they pretend not to know him. The Colonel, however, proposes to allow him a pound a week, provided his name is Major-General Arthur Fitzpatrick. As he is penniless, he assents, and no sooner assumes his new name than he is sued for breach of promise by a destitute family called Effingham. These people are very funny, indeed. As Tom doesn't know what else to do, he agrees to keep the Major-General's word to Miss Caroline, more especially as Tom Cobb is being daily advertised for by Messrs. Dockett & Tape. At this point Colonel O'Fipp stops the allowance, and Tom decides to give himself up and expose the bogus will business. In vain the gallant Irishman offers to treble the pound a week. Tom keeps his word, and to his own, and everybody else's amazement, it turns out that he is grandson and heir of the deceased Tom Cobb. The O'Fipps step out and Tom steps in. As Miss Caroline has been faithful to him in his poverty, he is faithful to her in his prosperity, and all ends pleasantly.

TOO WINDY FOR AN UMBRELLA.

A Petite Comedy in One Act.

Time in representation, forty minutes. Scene, *parlor in* Miss Georgina Gibson's *house.*

CHARACTERS.

Mr. Bob Chester. Miss Georgina Gibson. Polly Hopkins.

COSTUMES.

Mr. Bob Chester.—Fashionable walking costume. White vest, silk hat, gloves, silk umbrella.
Miss Georgina Gibson —Fashionable silk walking costume. Hat, feather, &c. Ladies' silk umbrella.
Polly.—Smart chintz dress. Neat cap, with red ribbons.

A petite comedy, with only three parts, unless we count the umbrella. Mr. Bob Chester has assurance enough generally, but when he meets his Sweetheart, he can do nothing but invent bashful business with his umbrella, which he carries on every occasion. The Sweetheart, Miss Georgina Gibson, punishes him enough, but accepts him and his umbrella at last with great contentment. Polly Hopkins is a good soubrette part.

TRAGEDY TRANSMOGRIFIED.

A Burlesque in Three Acts.

Time in representation, forty minutes.

Act I.—Scene.—*The manager's room.*
Act II.—Scene.—*The stage.*
Act III.—Scene.—*The same as in* Act I.

CHARACTERS.

Placid (*a Manager*). Testy (*a Prompter*).
O Brown (*a Pantomimist*). Miss De Jones (*a Singing Chambermaid*).
The Honorable Mrs. Belgrave (*a Fashionable Authoress*).

Costumes, Ordinary morning costume, more or less *ad libitum.*

The amusement of this piece will consist chiefly in its broad buffoonery. Placid is a manager, and about to bring out a tragedy. At the last moment, his leading lady and gentleman send excuses. In this predicament, he substitutes from his own company a singing chambermaid and a pantomimist, and calls them to rehearsal. This scene is farcical. Mrs. Belgrave, the author, is in despair, and the manager at his wits' end, when the

leading lady and gentleman reconsider their excuses, and the play is brought out with its original "strong cast."

A TRIP TO CAMBRIDGE.*

A Comedietta in One Act.

Time in representation, thirty minutes.

Scene I.—*A centre door chamber. Window,* s. e. l. *Door,* s. e. r.
Scene II.—*Waiting-room at a railway station. A window in it.*
Scene III.—*Same as* Scene I.

CHARACTERS.

Mr. Highbury Jokings.
Mr. O'Brien Greenbank (*an Irish Curate*).
Miss Cruikshank (*an Enthusiastic Elderly Young Lady*).
Mrs. Highbury Jokings.
Miss Tabitha Primmer (*Aunt to* Miss Cruikshank).

COSTUMES.

Mr. Highbury Jokings.—A light suit, red necktie, white hat, and eye-glass.
Mr. O'Brien Greenbank.—Suit of black, and white necktie.
Miss Cruikshank.—An ultra-fashionable costume.
Mrs. Highbury Jokings.—Fashionable costumes for morning and walking.
Miss Tabitha Primmer.—Short waist to dress, no crinoline, leg-of-mutton sleeves, large bonnet and a green sunshade, frilled cap, shawl.

This farce describes the adventures of Mr. Highbury Jokings and Mr. O'Brien Greenbank, who, much against their will, are forced to invite Miss Cruikshank, an enthusiastic elderly young lady, to accompany them on an excursion to Cambridge.

TWENTY AND FORTY.*

A Comedietta in One Act.

Time in representation, one hour. Scene, *a drawing-room.*

CHARACTERS.

Mr. Oswin Vanhoe.
Mr. Mark Planier (50 *and jolly*).
Footman.
Benson (Lady Elizabeth Gower's *Butler*).
Lady Elizabeth Gower (40).

Miss Lilas Benham (20 *and childish*).
Miss Judith Barhall (50).
Sarsnight (Lady Elizabeth Gower's *Maid*).
Himmer (Miss Lilas Benham's *Maid*).
Mrs. Bainks (Lady Elizabeth Gower's *Housekeeper*).

COSTUMES.

Mr. Oswin Vanhoe.—Young and fashionably attired.
Mr Mark Planier.—Comfortably attired and sunburnt.
Benson.—A butler's dress—black suit, swallow-tail; white neck-cloth; iron-grey wig.
Footman.—A livery—breeches, silk stockings, white necktie, powdered hair.
Lady Elizabeth Gower.—Middle-aged, but youthfully attired.
Miss Lilas Benham.—White muslin walking costume.
Miss Judith Barhall.—An elegant walking costume in the extreme of fashion, and somewhat loud.
Sarsnight.—Plain dress, cap.
Himmer.—A waiting maid's costume.
Mrs. Bainks.—A housekeeper's dress—black silk.

A good piece for amateurs, and not at all difficult as to scenery. Dialogue is bright, and characters all good. Mr. Oswin Vanhoe dissolves his engagement with Miss Lilas Benham, though they are seriously attached to each other, because the latter is so childish. He then becomes engaged, in spite of the difference in their ages, to Lady Elizabeth Gower, an interesting lady of forty, who hates to grow old and who wishes to marry. Miss Benham, who is the cousin of Lady Elizabeth, comes to reside with her and meets Mr. Vanhoe, whom she immediately claims, ignoring the fact of their previous separation. Her *naviete* is very charming, and he regrets his precipitancy. Lady Elizabeth finds them in close contiguity and begins to suspect the state of affairs. She is much perplexed and at a loss what to do, when Mr. Mark Plainer, a jolly gentleman of a suitable age to her own, offers himself as a substitute for Mr. Vanhoe. She accepts, and the young people are happy. The fun of the piece rests upon the shoulders of Miss Judith Barhall, a meddlesome and gossiping maiden of fifty.

TWICE KILLED.*

A Farce in One Act, by John Oxenford.

Time in representation, forty-five minutes. Period, the present.

Scene I.—*A view by the side of the Thames.*
Scene II.—*A parlor; a large window to open.*

CHARACTERS.

Mr. Euclid Facile.
Mr. Ralph Reckless.
Robert (*a Servant*).
Mrs. Facile.

Tom (Reckless' *Servant*). Miss Julia Flighty.
Mr. Holdfast. Anny Pepper (*a Housemaid*).
Mr. Fergus Fable.

Costumes, Modern.

Mr. Euclid Facile, a philosopher, and Fanny Pepper, are the leading characters in this farce, which is a very good one for amateurs. They imagine they have twice killed Ralph Reckless; of course without meaning to; Mr. Facile being a moony and inoffensive old man. Mrs. Facile is a scolding old woman; Ralph and Julia the necessary lovers; the other parts are very slight. There are a good many properties wanted—a hamper large enough to hold a man (by which Reckless gets into the house, and which is afterwards thrown out of the window by Fanny and Euclid); a large globe with a cover, and a pestle and mortar, etc.

TWO ROSES.*

A Comedy in Three Acts, by James Albery.

Time in representation, one hour and fifteen minutes.

Scenes.—Act I.—*Sitting-room in* Mr. Grant's *house.* Act II.—*Sitting-room of* Mr. Jack Wyatt. Act III.—*Gardens and country-house of* Mr. Grant.

CHARACTERS.

Jack Wyatt.		James.
Caleb Deecie (*his Friend, blind*).		Lottie.
Digby Grant, Esq.		Ida.
Our Mr. Jenkins.		Mrs. Jenkins.
Mr. Furnival.	Robert.	Mrs. Cupps.

Costumes, English of the present day.

Mr. Digby Grant is an impecunious gentleman with two charming daughters, otherwise the "Two Roses." Being suddenly lifted from poverty to wealth he becomes arrogant and swollen with pride, and dismisses his daughters' lovers, on the ground that they are poor. It finally appears that Mr. Deecie, one of the lovers, is the real heir of the fortune of which Mr. Grant had supposed himself master. The latter retires as gracefully as may be, and all terminates happily. The dialogue of this piece is very bright and sparkling, and it requires good actors.

UNCLE JACK;

OR, TESTING HEARTS.*

A COMEDIETTA IN ONE ACT, BY S. N. COOK.

Time in representation, one hour and thirty minutes.

SCENE I.—*Centre-door chamber in third grooves, backed by interior. Doors* S. E. R. *and* S. E. L.
SCENE II.—*A front street.*
SCENE III.—*Kitchen in third grooves. Window,* R. F., *and door,* L. F.; *both to open. Fire-place,* U. E. R., *with empty grate.*
SCENE IV.—*A front street. Same as Scene II.*
SCENE V.—*Same as Scene I.*

CHARACTERS.

MR. CHARLES MONTGOMERY (*a Wealthy Merchant*).
JACK FENTON (*named Old Jack—from the West*).
CONSTABLE STUBBS.
MRS. CHARLES MONTGOMERY.
MARTHA BLAKE (*her poor Sister*).
WIDOW MCGILL.
NANCY MAHONEY.
Children, &c.

COSTUMES.

MR. C. MONTGOMERY.—Black frock coat, pants, and vest; stiff white neck-cloth.
JACK FENTON.—Large pea-jacket; blue woolen shirt; red neckerchief; pants tucked into boots; large felt hat.
CONSTABLE STUBBS.—Ordinary.
MRS. C. MONTGOMERY.—Grey silk, high in the neck; small collar; cuffs.
MARTHA BLAKE.—Plain brown dress; black shawl; bonnet, &c.
WIDOW MCGILL.—Flowered silk; showy dress; hat, &c.
NANCY MAHONEY.—Servants' print dress, with sleeves rolled up; apron; bonnet, and shawl, &c.; red shock wig; cap.
CHILDREN.—Poor dresses.

A pretty little play, in one act, deservedly popular with dramatic clubs, and very suitable. Mr. and Mrs. Montgomery, a well-to-do people, but selfish and mercenary. Martha Blake is their poor sister. Nancy is their Irish servant, and this is an excellent part. Mrs. Montgomery refuses to help Martha, who is in extremity, and when her brother Jack, long supposed to be dead, comes to see her, looking shabby enough, she shows him the door. He goes to Martha, who receives him with open arms, and it turns out that he has come home rich and prosperous. Then the Montgomerys come to grief, and Martha and Jack heap coals of fire on them by going to their assistance. This unexpected generosity turns their hearts, and they see their conduct in its true light. All this sounds more like a Sunday-school book than a play, but there is plenty of comic business, and Uncle Jack must be a good low comedian, with a dash of pathos in him. It is a play that will always interest and amuse an audience, and not too difficult.

UNDER THE LAURELS.

A Drama in Five Acts, by T. S. Denison.

Time in representation, one hour and forty-five minutes.

Acts I and II —Scene.—Mrs. Milford's *parlor.*
Act III.—Scene I.—*The haunted cabin in the mountain.* Scene II.—*The Cliffville log jail.*
Act IV. and V.—Scene.—*Same as Act I.*

CHARACTERS.

Kyle ("Ky") Brantford.	Sheriff.
Frank Colewood.	Mrs. Milford.
Ike Hopper.	Rose Milford.
Bob Button.	Polly Dowles.
Zeke.	Sooky Button.

Costumes, Modern.

This piece will be found suitable for amateur talent, with the parts so evenly divided that each performer has a chance. Mr. Milford dies suddenly, leaving his property by will to Rose, his adopted daughter. His widow being dissatisfied with this arrangement, conspires successfully with one Kyle Brantford to have the will set aside. Brantford than manages to get control of the estate, and lends Mrs. Milford a large sum of money, for which he takes a mortgage. Rose and Frank, her adopted brother and lover, are thus left penniless, and persecuted by Mrs. Milford and by Brantford, who persists in forcing his attentions on Rose. The third act is diversified by the meeting of the "Regulators," who are tools of Brantford, at a haunted cabin, where their plans are overheard by friends of Rose and Frank. The latter is arrested and thrown into jail, where he has a desperate encounter with the ruffian of the piece, Bob Button, whom he conquers, and then escapes. Rose, coming shortly to his help, falls into the hands of Button, but is rescued by Ike and Zeke. Brantford now has the Milford family entirely in his power, and purposes to close the mortgage. He still persecutes Rose, who is about to succumb at last, when his triumph is ended by a sheriff's posse, led by Frank, who has been searching for proofs of his guilt. He is arrested for conspiracy, and Frank and Rose join hands. There are a number of excellent low comedy parts, male and female, and some dramatic situations, while the scenery will not be found difficult to manage.

USED UP.

A Comedy in Two Acts, by Charles Mathews.

Time in representation, one hour and ten minutes. Period, the present.

Scene I.—*A drawing-room; folding doors c., leading to another room; window (practicable) looking on to river.*
Scene II.—*Interior of farm-house, once an old manor-house; balustrade across back; three trap-doors in floor.*

Action of the play extends over a period of three weeks.

CHARACTERS.

Sir Charles Coldstream.
Sir Adonis Leech.
Hon. Tom Saville.
Wurzel (*a Farmer*).
John Ironbrace (*a Blacksmith*).
Fennel (*a Lawyer*).
James (*a Footman*).
Lady Clutterbuck.
Mary Wurzel.

Costumes, Modern.

What is called a "one-horse" piece—entirely depending on Sir Charles Coldstream, a man utterly *blasé* and tired of life, who has been everywhere and seen everything, and finds "nothing in it." He gets into a quarrel with Ironbrace, and in their struggle they fall through a window and into the Thames. In the second act Sir Charles is in hiding, disguised as a plow-boy, at one of his own farms, occupied by Wurzel, whose daughter Mary is the only person aware of Sir Charles' escape from drowning. He believes he has murdered the blacksmith. Ironbrace also comes to the farm to hide (Wurzel being an old friend of his), under the impression that he is "wanted" for the murder of Sir Charles. He is concealed in a cellar beneath the trap-doors. The scenery of this play is difficult to manage—as there is a double room with folding doors, and a practicable window through which they must crash in Act I., and the three trap-doors with a space beneath, which could only be managed on a raised stage, in Act II. The balustrade and the steps up to it, though a very picturesque addition to the scene, may be left out; but, where it is practicable, a good deal of old oak should be introduced—rafters, chimneypiece, stairs and gallery with balustrades—as this room was once the hall of an old manor-house; and, besides, it makes such a pretty picture and such a good contrast to Scene I.—handsome and modern. The contrast in the behavior of Sir Charles is equally strong: in the first act nothing pleases him, everybody bores him; in the second act he is ravenously hungry, and can enjoy bacon and cabbage, and, still more, making love to Mary. Ironbrace may be made a good deal of; Mary has a pretty part, and Lady Clutterbuck a lively one; Leech and Saville are two so-called friends of Sir

Charles. Ironbrace, of course, wears a leather apron, and has his shirt-sleeves rolled up, and must remember to make-up his arms, as a gentleman's usual coloring is not by any means in keeping with the character. It need scarcely be remarked that he should also be muscular. This play is a great favorite with amateurs, and with a good Sir Charles is sure to go well. The prompter must be ready with the crash when Sir Charles and Ironbrace fall through the window.

THE VERMONT WOOL DEALER.*

A FARCE IN ONE ACT.

Time in representation, forty-five minutes.

SCENE I.—*Hall in a hotel.*
SCENE II.—*Chamber in third grooves.*

CHARACTERS.

DEUTERONOMY DUTIFUL.	BOB (*a Black Boy*).
MR. WADDLE.	SLAP (*a Bar-tender*).
CAPTAIN OAKLY.	AMANDA.
CON GOLUMBY (*an Irish Waiter*).	BETTY (*a Colored Girl*).

COSTUMES, Modern.

Deuteronomy Dutiful is the title character, and a good specimen of the impudent Yankee peddler. He comes down to York to sell wool, and is as full of sayings as a pine knot is full of gum. The play describes his antics in an inn. There is, besides, an Irish part, and a negro part, and a military part, so that everybody can be suited.

THE VICTOR VANQUISHED.

A COMEDY IN ONE ACT, BY CHARLES DANCE.

Time in representation, forty minutes. Period, 1700.

SCENE.—*A handsome gothic room, glass door at c., with balcony beyond, showing Stralsund in the distance.*

CHARACTER.

CHARLES XII. (*King of Sweden*). SERVANT *to the Baron.*
BARON DE GORTZ (*his Secretary*). IKLA (*Niece of the Baron, a Tartar Princess*).

COSTUMES, Louis Quatorze; Ikla wears Tartar costumes.

This is a very effective play, but must be well dressed and well acted. Ikla is a very favorite *role*. She outwits and enslaves Charles XII., and persuades him to pardon her lover, who is under sentence of death. Baron de Gortz is a good comic part—an old man who lives in perpetual fear that his head will pay the penalty of his niece's temerity. Four officers are also required in Swedish uniform. They have nothing to say, but are introduced to end the play with a flourish. They might be omitted, and the balcony might be imagined; in which case the play would be easy to get up, and an ordinary drawing-room would serve for the scene. The dialogue is remarkably well written, as might be expected from the author of "Delicate Ground," "A Wonderful Woman," &c.

THE VILLAGE BELLE;

OR, MARY THE FLOWER OF EICHBURG.*

A Romantic Drama in Four Acts.

Time in representation, one hour.

Act I.—Scene.—*The* Countess Amelia's *dressing-room.*
Act II.—Scene.—*Inside of* James' *cottage.*
Act III.—Scene.—*The hall of justice in a baronial castle.*
Act IV.—Scene.—*The prison of the castle.*

CHARACTERS.

Count Eichburg.
The Judge.
The Judge's Son.
Old James (Count Eichburg's *Gardener*).
Anthony (*a young Forester*).
Jailor.
Countess Eichburg.
Countess Amelia (*her Daughter*).
Mary (*Daughter of old* James, *and "the belle of the Village*).
Harriet (Countess Amelia's *Maid*).

Judge's *Clerk, Officers of the Court, Peasants, Bell Ringers, &c., &c.*

Scene is laid at Eichburg, Germany. Time, that of Louis 14th of France.

COSTUMES.

The dresses for the ladies and gentlemen must be very rich, of the Louis Quatorze period. The peasants must be in the German costume of their class.

A very pretty little drama on the romantic order in four short acts. Most suitable for amateur talent, and affording opportunity for very rich dressing of the Louis Quatorze period on the part of the ladies and gentlemen. The German peasant dress for the other characters is not less picturesque. The plot is interesting, and briefly as follows: Mary, a good and lovely village maiden, is much beloved by the Countess Amelia, whom she

visits at the castle, in order to present a birthday gift. Harriet, the Countess' maid, is envious and jealous of Mary—not only because of her popularity—but because she is beloved by the young forester, Anthony. She is shown the young Countess' jewels, and the latter being sent for suddenly, is left alone with them. Girl-like, she tries them on, and hearing footsteps, hurries them back into the box, and hands it to Harriet. The next morning a valuable diamond ring is missing—Mary, suspected of stealing it, is arrested and arraigned. The circumstantial evidence being very strong, and further corroborated by Harriet's testimony, which she makes as damaging as possible, poor Mary is condemned to death, unless she confesses the crime. This she refuses to do, and is hurried to prison to await her fate. Meanwhile, Anthony has gone into the church belfry to ring the Christmas chimes. The ropes work so hard that he goes aloft to discover the cause, and while there finds a magpie's nest, with the ring and other articles in it. As magpies are notorious thieves, and the Countess' window was open on the day of Mary's visit, the mystery is explained. Mary is exonerated, richly dowered by the Count, and united to her lover.

THE VILLAGE DOCTOR.*

A Drama in Two Acts, by Benjamin Webster.

Time in representation, one hour and thirty minutes.

Scenes.—Act I.—*An apartment in* Pierre Boncœur's *house.* Act II.—*A salon in the Chateau de Villecour.*

CHARACTERS.

Pierre Boncœur.	Marchioness de Villecour.
Baron de la Fadaise.	Baroness de la Fadaise.
Ferdinand.	Louise.
Coco.	

COSTUMES.

Pierre Boncœur.—Blue coat, buff waistcoat and small clothes, top boots, and grey military great coat.

Baron de la Fadaise.—Light blue frock coat, trimmed with black fur and frogs and braid; white waistcoat, and white cord French-cut trousers.

Ferdinand.—*First dress:* Light olive surtout, white waistcoat, tight pantaloons, and Hessian boots. *Second dress,* Morning gown.

Coco.—Huntsman's green coat; scarlet waistcoat, trimmed with gold lace, and high leather gaiters.

Marchioness de Villecour.—Black velvet body, large loose sleeves, green and gold tissue train, and handsome turban.

Baroness de la Fadaise.—White lace gown, white bonnet and feathers, and scarlet and gold India shawl. *Second dress,* Fashionable morning dress.

Louise.—White figured muslin dress and black silk apron.

This is rather a one-part play, though there is good opportunity for all of the characters. The eccentric, but kindly Boncœur is a very good part. The young Marquis Ferdinand falls in love with the obscure, but charming Louise, but dare not declare himself, being in awe of the Marchioness de Villecour, an imposing *grande dame*. He pines away and falls ill, when Boncœur is hastily summoned, and, by an absurd mistake, imagines him to be in love with his own aunt, the Baroness de la Fadaise; there is much amusing business here. The Baron is a good low comedy part. Louise turns out to be the Baron's daughter by a former marriage, and the Marchioness consents to the marriage. Very good for amateur performers.

VIRTUE VICTORIOUS.

A Burlesque in Three Acts.

Time in representation, thirty minutes.

Scenes.—Act I.—*The outside of a farm-house.* Act II.—Sir Harry's *justice room.* Act III.—*Same as Act I.*

CHARACTERS.

Sir Harry Wilder (*an English Country Squire*).
Farmer Whoats.
Scamp (*Agent to* Sir Harry).
John (Sir Harry's *own Man*).
Susan (*Daughter to* Whoats).

COSTUMES.

Properly speaking, the costumes in this play ought to be those of the last century; but it will be quite sufficient that the following be adopted: Farmer Whoats, a grey shooting-jacket and waistcoat, handkerchief tied loosely round his throat, without collar, soft shabby wide-awake hat, knee-breeches, gaiters, and shooting-boots; Sir Harry, black riding-coat, knee-breeches, gaiters, and butcher-boots; Scamp, a suit of black; John, the footman's livery; Susan, a neat cotton dress, looped up, with bare arms, and a handkerchief pinned over her shoulders and across the breast.

This makes a very good drawing-room play, being a reproduction of the good old-fashioned comedy, with its country squire, its scampish agent, its honest farmer who cannot pay his rent, and that buxom lass, his daughter. The part of Farmer Whoats must be taken by some one who can master the Yorkshire dialect. It may seem difficult to represent the exterior of a farm-house in a drawing-room, but much may be done with an old door, a few wisps of straw, some artificial creepers, a wooden table, and a bench or two.

WAR TO THE KNIFE.*

A Comedy in Three Acts, by H. J. Byron.

Time in representation, one hour and three-quarters. Period, the present.

Scene I.—*A drawing-room at* Mr. Harcourt's.
Scene II.—*A drawing-room at* Mrs. Delacour's.
Scene III.—*Library at* Mr. Harcourt's.

Action of the piece extends over three days.

CHARACTERS.

Mr. Harcourt (*a young Married Man*).
John Blunt (*a Bristol Manufacturer*).
Mr. Nubbly (*Coal Emporium, Greengrocer, and Waiter*).
Sharpus (*a Detective*).
Captain Thistleton (*Unattached*).
Mrs. Harcourt (*a Young Wife*).
Mrs. Delacour (*a Young Widow*).
Mrs. Penson (Mrs. Harcourt's *Maid*).
Jane Trimmer (Mrs. Delacour's *Maid*).

Costumes, Modern.

Nubbly is a very good part—low comedian's. The "war to the knife" is between Captain Thistleton and Mrs. Harcourt, who had formerly jilted him. The plot is in one respect something like "A Scrap of Paper:" Thistleton has kept a love-letter, which he intends to make a gift of to Mr. Harcourt. Mrs. Delacour ingeniously gets it from him and places another instead of it, which, presented and read publicly, proves Thistleton to be a swindler. Sharpus has only a line part; John Blunt is a bluff West-countryman, and might be made an effective character part; he sets things straight generally, pays Harcourt's bills, and falls in love with Mrs. Delacour—a charming, bright woman, in whom the interest of the play centres. Mr. and Mrs. Harcourt have a good share of work; in fact, this is an "all-round" play. The perfidious Nubbly makes love to Mrs. Penson and Jane Trimmer, two nice little "chambermaid" parts. The piece is interesting, very well suited to amateurs, and particularly easy to manage. The same room would do perfectly well for the first and third scenes, and with some change of furniture, curtains, etc., for the second. The properties consist of a phial of medicine and wine-glass, a letter, and some bills.

WEARING OF THE GREEN.

A Boucicaultian Irish Drama in Three Acts.

Time in representation, twenty-five minutes.

Act I.—Scene.—Widow McGrath's *cabin.*
Act II.—Scene.—*The fair.*
Act III.—Scene.—*The inside of the prison.*

CHARACTERS.

Mr. Harris (*a model Irish Landlord*).
Pat O'Halloran, } *Tenants.*
Tim Rooney, }
Mrs. Harris.
Widow McGrath.
Oonah (*her Daughter*).
Other Peasants, male and female.

COSTUMES.

The conventional dress of an Irishman on the stage may be easily managed. An old velveteen shooting-jacket, or the long great-coat worn generally by a farm laborer, with a pair of corduroy breeches open at the knee, thick grey stockings, heavy shooting-boots, and the shabbiest "wide-awake" procurable, with a short clay pipe stuck in the brim, will, with a thick stick by way of "Shillalah," amply perform all that is necessary. Oonah should be attired in a cotton dress, looped up over a coarse stuff petticoat, and with bare arms; and in the second and third acts the same with a red cloak and hood. Her mother, a shabby dress in the first act, and a large old bonnet and grey shawl over it in the third. The landlord and his wife in ordinary morning costume.

This play, if well managed, and a little trouble taken with it, might be made remarkably effective. It requires a certain amount of dressing, and a little attempt at scenery, but not more than may easily be managed by an inventive mind.

Pat and Oonah will be found excellent parts for any lady or gentleman who can imitate the Irish brogue tolerably well, while the rest are all "walking parts" more or less, though they admit of being made amusing in the hands of clever amateurs.

If there are children in the family, they may be brought into the Fair scene with effect; and indeed, it will greatly add to the success of the piece if their grown-up brothers and sisters will join them. If, however, nobody can be found to undertake these "dummy" parts, the piece can go on without them.

The more fashionably Mr. and Mrs. Harris are dressed, the better.

WHICH IS WHICH?

A Comedietta in One Act, by S. Theyre Smith.

Time in representation, about three-quarters of an hour. Period, the present.

Scene.—*An artist's studio, folding-doors at back, a throne (platform), easel, canvases, etc.*

CHARACTERS.

Robert Capper (*an Artist*).	Annie.
Mr. Gargle (*his Uncle*).	Bertha.
Paddles (*Oil and Color Man*).	Mrs. Mills (Capper's *Old Servant*).

Costumes, Modern.

A very pretty and effective piece. Robert Capper is an artist, much in debt, and threatened with the County Court by Paddles. His uncle, Gargle, suggests marrying an heiress—his ward, Miss Pestle. She comes to the studio to have her portrait taken, accompanied by a young friend; they are not regularly introduced to Robert, and he cannot make out "which is which," though he had known the heiress well as a child, and wishes it to be believed he has never forgotten her. The girls mount the throne, place themselves picturesquely, and he sketches them while he talks. He falls deeply in love with the one whom he imagines to be the poor companion, and who turns out to be Miss Pestle. The scene may be made very pretty with old armor, gorgeous Eastern draperies, classical vases, etc. Mrs. Mills is a fussy old housekeeper, with a mania for dusting. Annie is a nice part for a pretty girl. Robert Capper requires a good light comedian. This little piece is particularly well suited to amateurs, like most of this author's works.

WHITEBAIT AT GREENWICH.*

A Farce in One Act, by J. Maddison Morton.

Time in representation, one hour. Period, the present. Scene, *a drawing-room.*

CHARACTERS.

Mr. Benjamin Buzzard.	Miss Lucretia Buzzard.
Mr. Glimmer.	Sally (*a Servant*).
John Small.	

Costumes, Modern.

Benjamin and Lucretia, an old brother and sister, are bound by the caprice of an aged aunt not to marry, under the penalty of losing her property. Each is privately married—Benjamin to Sally, and Lucretia to Glimmer. Both happy pairs go down to Greenwich, where they are waited on by John Small, who subsequently comes to them as a servant, recognizes them, and profits by the knowledge. His is a good low comedian's *role*, while Buzzard may be made a good deal of as "old man." Lucretia has some amusing bits. Some of the plot is rather objectionable. There is a dinner scene. This is often played under the name of "The Two Buzzards."

WHO'S YOUR FRIEND?

OR, THE QUEENSBERRY FETE.*

A Comic Drama in Two Acts, by J. R. Planche.

Time in representation, one hour and thirty-two minutes. Period, about George I.

Scene I.—*Garden of the Duchess of Queensbury.*
Scene II.—*A saloon.*

Action of the piece extends over two days.

CHARACTERS.

Viscount Leatherhead.	Three Constables.
Sir Felix Lovel.	Countess of Rosedale.
Giles Fairland (*a Peasant.*)	Lady Bab Blazon.
Thomas and Two Servants.	Mittens.
Three Servants (*in royal liveries*).	

COSTUMES,

First, Watteau peasants, handsome satin dresses. Second, Court dresses, time of George I.

A number of Court ladies and gentlemen go this fete as Chloe, Lubin, etc. A real countryman, Giles, gets in among them. He is introduced by Sir Felix as a Russian prince, so his rustic behavior passes at first as excellent acting; but when it comes to kissing some of the ladies the constables are sent after him, and he only escapes by the help of the Countess, whose foster-brother he is. In the second act she has concealed him in her house, which leads to a great many complications. The play is very pretty—the garden scene, with the shepherds and shepherdesses, is always effective. The dresses in the second act are also very handsome; and Viscount Leatherhead is a splendid "old man's" part; Sir Felix, a light comedian's; and Giles was played by Charles Mathews. The Countess is a very good part—one of Madam Vestris'; and Lady Bab is amusing. There is a good deal of embracing, which might be objected to. No stage difficulties, and very few properties.

WHY DID YOU DIE?*

A COMEDY IN ONE ACT, BY CHARLES MATHEWS.

Time in representation, fifty-five minutes. SCENE, LADY CAROLINE'S *boudoir.*

CHARACTERS.

SIR ANDREW SUNDERLAND.	LADY CAROLINE SUNDERLAND.
FREDERICK STANLEY.	EMILY.
JOSEPH.	JENNY.

COSTUMES.

SIR ANDREW SUNDERLAND.—Blue body coat, metal buttons, square-cut skirt, buttoned up to the neck.

FREDERICK STANLEY.—Brown frock coat, slate-colored trousers and embroidered waistcoat, black cravat, boots.

JOSEPH.—Smart grey livery.

LADY CAROLINE SUNDERLAND.—Light brown silk pelisse, straw bonnet, and black lace scarf. *Second dress,* Rose-colored silk.

EMILY.—Blue and white spotted frock.

JENNY.—Chintz gown, and silk apron.

A very pretty piece for amateurs, and no difficulties about scenery. Sir Andrew Sunderland, supposed to be dead, writes to his wife, Lady Caroline, announcing his immediate return home. During his absence Mr. Frederick Stanley, coming to court Lady Caroline's niece, Emily, is subdued by the superior charms of the supposed widow, and, being a bit of a coxcomb, fancies that she returns his affections. Sir Andrew coming suddenly, is much mystified by the state of affairs, and the servants, being unacquainted with his person, are further mystified. The fun of the piece turns upon the unsatisfied curiosity of all the characters, and the answer to the oft repeated question, "Why Did You Die?" is never given, on account of the inevitable interruptions which occur every time it is asked. The two servants, Joseph and Jenny, are excellent parts.

THE WIFE'S SECRET.

A DRAMA IN FIVE ACTS, BY GEORGE W. LOVELL.

Time in representation, two hours. Period, time of Oliver Cromwell.

ACT I.—SCENE I.—*Court of* SIR WALTER AMYOTT'S *house.* SCENE II.—*The bower-chamber.*

ACT II.—SCENE I.—*Garden.* SCENE II.—*The bower-chamber.*

ACT III.—SCENE I.—*Grounds of* SIR WALTER'S *house.* SCENE II.—*Gallery or corridor.* SCENE III.—*Outside of* SIR WALTER'S *house.*

ACT IV. AND V.—*One Scene in each—A room. Action of the piece extends over a few days.*

CHARACTERS.

SIR WALTER AMYOTT.
JABEZ SNEED (*his Steward*).
LORD ARDEN.
CAPTAIN BAROQUE,
ETHERIDGE (*a Parliamentary Officer*).
FOUR SERVANTS.
LADY EVELINE AMYOTT (SIR WALTER'S *Wife, Sister of* LORD ARDEN).
MAUD (*her Maid*).
KEPPEL.

COSTUMES.

Time of Commonwealth. Ladies rather puritanical.

Written in blank verse, in very graceful language. The scenery looks complicated, but there need only be four flats—the Court-yard, the Bower-chamber, another room, and the garden with the exterior of the house. One of the windows must have a light behind it, so that the shadows of Lady Eveline and Lord Arden fall on the blind. Lady Eveline conceals her brother (a Royalist flying for his life) in her bower-chamber; her husband sees these shadows on the blind, and is overwhelmed with anger and jealousy. Lady Eveline has promised her brother not to betray him to her husband, an officer in Cromwell's army. This is "the wife's secret," which she keeps faithfully, at the risk of her life, her good name, and her husband's love, until, in an agony of fear for her brother's life, she reveals it. Sir Walter behaves generously, as he does throughout. This is a part which demands a very good actor. Lord Arden's is a light comedian's *role*; Jabez Sneed is a character part—a canting Puritanical villain; Keppel, a saucy page, may be taken by a boy or young lady; Maud is a capital character, a lively coquette affecting the demure manners of the times. No better part could be wished for by the most ambitious amateur actress, than Lady Eveline. The plot is interesting, parts of the play are amusing, and the remainder is very pathetic. None of it drags; but three good men and two clever actresses are absolutely necessary to the success of it. The dresses and scenes are pretty; and, altogether, it is a play that can be highly recommended. There are very few properties, and the only difficulty is the shadow-scene. The window would have to be cut out of the flat, leaving the stone or lead-work, if the window is Elizabethan; a blind is placed behind it, on which the shadows are thrown. The stage directions are, "The rising moon begins to shine on the window, a figure appears indistinctly in the room;" but that would be far more difficult to manage—the figures (in an ordinary amateur's stage) would come much too near the people on the stage, and would be too visible. I have seen it done the other way with very good effect.

THE WICKED WORLD.*

A Fairy Comedy in Three Acts, by W. S. Gilbert.

Time in representation, three hours.

Act I.—Scene.—*Fairy Land, Sunrise. A beautiful, but fanciful prospective landscape backing painted on the cloth. Working gauze and opaque clouds suspended with copper wire, and arranged so that they can be gently swayed to and fro. Mediæval city* R., *a small portion built, the rest painted with a distant river meandering its silver stream throughout. A set rock,* C., *with fairy flowers and fruit overhanging its edges. Cut open behind between the rock and clouds, with steps to mount by from the cellar. Fairy trees* R., *and* L., *in front of* C., *rock piece. Set fairy bower* L.

Act II.—*Same as Act I. Sunset.*

Act III.—*Same as Acts I. and II. Moonlight.*

The action is comprised within the space of twenty-four hours.

CHARACTERS.

FAIRIES.

Ethais.
Phyllon.
Lutin (*A Serving Fairy*).
Selene (*A Fairy Queen*).
Darine.
Zayda.
Leila.
Neodie.
Locrine.

MORTALS.

Sir Ethais.
Sir Phyllon.
Lutin (Sir Ethais' *Henchman*).

COSTUMES.

FAIRIES.

Ethais.—White Roman toga, trimmed with yellow and silver.
Phyllon.—Roman toga, light brown and gold.
Lutin.—Roman toga, grotesque.
Selene.—Long white cashmere robe, embroidered with silver, drawn in at waist with silver cord and tassels; jeweled crown.
Darine.—Salmon colored cashmere robe, embroidered with gold, with peplon of same material.
Zayda.—Pale green cashmere robe, embroidered with silver.
Leila.—Blue cashmere robe, embroidered with silver.
Neodie.—Pink cashmere robe, embroidered with silver.
Locrine.—Yellow cashmere robe, embroidered with silver.

MORTALS.

Sir Ethais.—Light blue short Roman shirt; lambrequins; sandals; silver helmet and breastplate, with tiger's skin on shoulders.
Sir Phyllon.—Same as Sir Ethais; colors, scarlet and gold.
Lutin.—Same style of costume made grotesque.

*** All the female costumes should be made of light and bright materials.

Another of Mr. Gilbert's charming fairy comedies, adorned with wit, and pointed by a moral which it were well if all the Pharisees of this poor world would take to heart. The fairies, from their dwelling-place in a cloud, behold the world rolling at

their feet. Mortal love is unknown among these spotless beings, and safe in their cloud-land from the snares of temptation, they find their chief occupation in musing upon the exceeding wickedness of the world and drawing comparisons between themselves and sinful men. So they conclude, urged by curiousness as to what manner of being a mortal is, to introduce two of them into their midst, that looking upon the beauty of their unspotted lives, these mortals might return to earth with the story, and win all mankind to be good and pure. The poor fairies receive a terrible punishment. Within twenty-four hours after the mortals, Ethais and Phyllon, come among them, love, hate, jealousy, malice, falsehood—in a word, all the worst passions which disfigure humanity, are raging in their once peaceful breasts, and it is only when the Knights are sent back to earth that the fairies awake as from a dream, to realize with shame and humiliation, that their vaunted goodness had consisted mainly in the lack of opportunity and the absence of temptation.

WILD FLOWERS.*

AN OPERETTA IN ONE ACT, BY DR. J. W. BERNHARDT.

Time in representation, forty-five minutes. SCENE, *a room in a cottage.*

CHARACTERS.

FRANCIS FLOWER (*a Clownish Young Farmer, with expectations*).
KITTY (*a Smart Country Girl, afterwards assuming the character of* ARABELLA FIND'EM, *a Young Lady of the Period*).

COSTUMES.

FRANCIS.—Clean white frock or slop, open collar, light kersey knee breeches, white stockings, shoes, light wig, straw hat.

KITTY.—*First dress,* Pretty rustic dress, dark curled wig, straw hat, flowers. *Second dress,* Fashionable dress of the period, long light wig. *Third dress,* Same as the first.

This is a musical piece in one sense, with pretty songs for the characters. Mr. Francis Flower, an amiable rustic, comes into a fortune, but is not thereby made to forget Kitty, his sweetheart, who amuses herself by personating a "young lady of the period." A very good play for two characters.

WILD FLOWERS.

A Dramatic Sketch in One Act, by Edward Rose.

Time in representation, forty minutes.

Scene.—*A drawing-room comfortably furnished. French window opening into garden,* c.

CHARACTERS.

Mr. Poppithome (*of Oakleigh Farm, Gloucestershire*).	Mrs. Ashbury (*Sister to Poppithome*).
Edgar Horton (*his Nephew*).	Lilian (*his Daughter*).
	May Poppithome.

Costumes, Modern.

This little sketch, which has no plot in particular, contrasts natural sweetness and simplicity of character, with starched conventionalities and worldly-wise management. It is needless to say which triumphs. May Poppithome must sing.

WITHERED LEAVES.

A Comedietta in One Act, by Fred. W. Broughton.

Time in representation, one hour.

Scene.—*A pretty glen. At the back runs a stream crossed by a rustic bridge; on the right is a pretty grass slope, overhung by the foliage of a large tree.*

CHARACTERS.

Sir Conyers Conyers (*Baronet*).	Cecil Vane.
Tom Conyers.	Lady Conyers.
Arthur Middleton.	May Rivers.

Costumes, Modern.

This is one of the best of the one-act comediettas which are now so popular on our stage. The dialogue is witty, and the situations amusing, with a vein of sentiment throughout. Cecil Vane, an adventurer, has contrived to engage himself to May Rivers, an interesting but wealthy young person. She, however, is haunted by a romantic recollection of Mr. Arthur Middleton, whom she met a year previous, and who went away without declaring himself. The bunch of violet with which he presented her, she still treasures, although they are now only "Withered Leaves." Arthur returns at this juncture, hoping to meet once more his "Fairy of the Glen." He is accompanied by Tom Conyers, a fast, but goodhearted scapegrace, who has quarrelled with his father, Sir Conyers Conyers. This is a first-rate comedy part, quite in Mr. Lester Wallack's best style. Sir Conyers, hav-

ing married a young wife, brings her to this very spot to pass the honeymoon. Lady Conyers has an amusing episode with Tom, who tries to flirt with her, and discovering his identity, concocts a plot to reconcile the father and son. Arthur meets his fairy, discovers her engagement to Vane, and recognizes the latter as a villain, the proofs of whose evil doings he carries in his pocket. The interest of the piece centres in the entertaining dialogue, which is well sustained by all the characters, and in the progress of which Tom discovers that he is flirting with his mother, she entraps him into making an indirect apology to Sir Conyers, who is only too glad to welcome his recreant son. Vane and Arthur have a stormy interview, which is overheard by Miss Rivers. The piece thus reaches a happy denouement. It requires good acting, but can be given quite as well by amateurs as by professionals, the parts being all good. If necessary, the scenery can be altered either to a garden or wood scene, if it is not convenient to get it up as described above.

A WOMAN WILL BE A WOMAN.*

A Duologue in One Act, by J. Redding Ware.

Time in representation, thirty minutes. Scene, *a drawing-room handsomely furnished.*

CHARACTERS.

Colonel Charteris. Lady Alice Poltenay.

Servant.

Costumes, Modern.

Very amusing. The characters both good. Colonel Charteris is in love with his tenant, Lady Alice Poltenay, and calls upon her to say so. Lady A., not ill-disposed towards him, is still in love with a creation of her fancy, a Mr. Carleon, whom she has not seen for years, and whom she expects momentarily. She has powdered her black hair to look gray, as she wishes to test his affection, telling the Colonel that man is a coarse creature, who loves through his eyesight, while woman hardly knows if her lover is fair or dark. While they squabble the guest comes, and Lady A. leaves the room to receive him. She presently returns, however, in much agitation, declaring that she will never marry him, and after a good deal of cross-questioning on the Colonel's part, it turns out that poor Mr. Carleon is as bald as an egg! Colonel triumphant.

THE WOMEN'S CLUB.*

A COMEDIETTA IN ONE ACT, BY STERLING COYNE.

Time in representation, two hours. SCENE, *a drawing-room.*

MAJOR M'COOL (*a retired Irish Major*).
CHARLES PLEYDELL (*of the Inner Temple.*)
FRANK FLEXOR (*a Student of Guy's Hospital*).
CAPTAIN ARTHUR CHOMLY (*of The Guards*).
MRS. LOVEBIRD.
MISS LOUISA LIPSCOMBE.
MISS IDA PARKE.
MISS ARAMINTA WILLOWBY,
MISS CISSY MAYTHORNE,
MISS CAMILLA SPOONER,
MISS SERENA BROOKS,
PERKINS (*a Chambermaid*), } (*Members of "The Women's Club*).

COSTUMES—MODERN.

IDA PARKE wears light auburn hair, PERKINS a red shock wig, MRS. LOVEBIRD a wdow's cap, MAJOR M'COOL a uniform (with the coat torn up the back), peg-top whiskers and a bald wig.

Mrs. Lovebird and a few friends, whose love affairs have all gone wrong, form themselves into a "club," and eschew the society of mankind. The efforts of their respective lovers for reconciliation, and their final success, afford an excellent opportunity for fun.

A WONDERFUL WOMAN.

A COMIC DRAMA IN TWO ACTS, BY CHARLES DANCE.

Time in representation, one hour and a half. Period, 1770.

SCENE I.—*A drawing-room in Paris.*
SCENE II.—*Entrance to a chateau, and part of village street.*

Action of the piece, a year.

CHARACTERS.

THE MARQUIS DE FRONTIGNAC.
THE VISCOUNT DE MILLEFLEURS.
RODOLPHE (*an Artist*).
CREPIN (*a Cobbler*).
TAILOR.
TWO SERVANTS.
MADAME HORTENSE BERTRAND.
CECILE (*her Niece*).
MAID.

COSTUMES.—Latter part of 18th century. Powder.

Very gracefully written, and entirely unobjectionable in plot and language. Madame Bertrand is a very rich merchant's widow, whose ruling passion is ambition. She wishes to be pre-

sented at Court, but cannot accomplish this unless she has a title. She hears that the spendthrift, Marquis de Frontignac, has been declared bankrupt, and adjudged in servitude (according to old French law) to his principal creditor, Crepin. She sends for the Marquis and proposes to marry him and settle a large income on him, on conditions mentioned in a contract, which he, having fallen in love with the lady, signs without reading. After the ceremony, however, he is obliged, in spite of his unbusiness-like and trusting disposition, to read the document, when he finds that he has bound himself, in consideration of a certain sum of money, to quit at once and forever the dwelling and society of the Marchioness. In extreme indignation he tears off the splendid wedding coat—provided by her—and leaves the house with the old cobbler, who turns out to be a friend in need.

The scenery of the second act would be difficult to manage in a drawing-room. It must be an outdoor scene, and there must be a cobbler's shed with a sign over it, "Crepin, Cobbler," afterwards changed into "The Marquis de Frontignac, Cobbler." And this shed must be just opposite the grand lady's grand abode. There are some stormy scenes between her and the cobbler in consequence; and a very good one alternately tender and furious, between the Marchioness and the Marquis, who, in his degradation and solitude, shows a tendency to drown his cares. His wife is, by this time, as much in love with him as he with her; and her pride being crushed by a severe message from the king, all ends happily. She tears up the insulting deed and is forgiven by the Marquis, who gives up cobbling, for which art he has shown no natural talent. Cecile, a pretty and pert little schoolgirl, has an excellent part. Crepin, the cobbler, is sure to bring down the house, in the hands of a good low comedian. Millefleurs may be taken as a vacant fop or as a sententious old man. Two pretty boys may be introduced with good effect as pages; and a little soft music, as "The Wedding March," when Frontignac and Hortense go to be married, "The Gavotte of Louis XIII., when Hortense and Millefleurs go to Court, will be found an improvement. In the drinking scene Frontignac can exit singing.

WOOING UNDER DIFFICULTIES.*

A FARCE IN ONE ACT, BY JOHN T. DOUGLASS.

Time in representation, thirty minutes. SCENE, *a drawing-room.*

CHARACTERS.

MUSWELL HILL.	MRS. HILL.
REARY.	MATILDA.
FREDERICK ST. PAULS.	KITTY.
MR. WORTHYMAN.	

COSTUMES, Modern.

A favorite farce and a good one; very droll and not difficult. Kitty is a good soubrette part. Mr. and Mrs. Hill are expecting Frederick St. Pauls, who is to marry their daughter Matilda. None of them have ever seen him. As their man-servant has just left them without warning, the family is discovered beautifying and re-arranging the room, all in great haste. Henry, a footman, having heard of the vacant situation, comes to apply for it, and they fall into the amusing mistake of taking him for Mr. St. Pauls. This gives abundant chance for plenty of funny business. Henry thinks they are all mad. When the real St. Paul comes, they suppose him to be the servant recommended by Mr. Worthyman, a friend, and treat him accordingly. He comes to the same conclusion as Henry, and humors the joke by dressing himself in livery and assisting Kitty. They all get thoroughly mystified and worked up, and it is only on the arrival of Mr. Worthyman, who knows both young men, that they ascertain the truth, and St. Pauls and Henry gravitate to their proper places.

THE YANKEE PEDDLER;

OR, OLD TIMES IN VIRGINIA.*

A Farce in One Act, by Morris Barnett.

Time in representation, forty-five minutes.

Scene I.—*House* U. E. R. *House* U. E. L. *Sign over door of house* L.—"*Good Entertainment for Man and Beast.*" *Fence or paling round house,* U. E. R., *and running off* S. E. R. *Wicket gate in paling in front of house door* R. *Landscape backing.*

Scene II.—*A front chamber. French window,* C., *backed by exterior.*

Scene III.—*Wood. Part of the race-course seen. Rope running through posts at back.*

CHARACTERS.

Hiram Dodge (*the Yankee Peddler*).	Pompey (*a Negro*).
Squire Fuller.	Cowpens (*the Landlord*).
Charles Harris.	Miss Maria Fuller.
Slingsby.	Jerusha (*a Help*).
Jennings.	Dinah (*a Negress*).

Costumes, Modern.

This is a boisterous farce, and describes the adventures of Hiram Dodge, a dealer in wooden nutmegs, etc., on a Southern plantation. Full of impudence and assurance, he gets everything and everybody by the ears, and does a good stroke of business at the same time. His courtship is very amusing. The other characters are fairly good, but the success of the piece will depend upon the Yankee Peddler.

CLASSIFIED INDEX OF PLAYS.

*** The figure following the name of the play indicates the number of acts; the figures in the first and second columns indicate the number of characters—M., male; F., female—and the figures in the third column, the page in which the analysis of the play will be found.

	M.	F.	Pge
ONE CHARACTER.			
Broken Seal, The 1	0	1	26
Going Through Him 1	1	0	65
Juliet's Love-Letter 1	0	1	89
Locked Door, The 1	0	1	98
Our Professor 1	1	0	131
Those "Cussed" Waves 1	1	0	176
Thoughts Before Marriage 1	0	1	177
Tittlebat a Father 1	1	0	179
TWO CHARACTERS.			
Antony and Cleopatra Married and Settled 1	1	1	16
Bachelor's Bed-Room, The 1	2	0	22
Cousin to them All, A 1	1	1	40
Fair Encounter, A 1	0	2	55
Happy Pair, A 1	1	1	69
Love to Music 1	0	2	101
Lyrical Lover, A 1	1	1	105
Male and Female 1	1		106
Masquerading for Two 1	1	1	107
Oh! My Uncle 1	2	0	124
On an Island 1	1	1	125
Picking up the Pieces 1	1	1	139
Snapping Turtles 1	1	1	171
Wild Flowers 1	1	1	200
Woman Will be a Woman, A 1	1	1	202
THREE CHARACTERS.			
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Bric-a-Brac 1	2	1	29
Carried by Assault 1	2	1	33
Delicate Ground 1	2	1	48
Dutchman in Ireland 1	3	0	51
Hurrah for Paris 1	2	1	78
Married Widows, The 1	1	2	107
Medical Man, A 1	2	1	108
My Uncle's Will 1	2	1	120
Our Bitterest Foe 1	2	1	128
Pet Lamb, The 1	1	2	139
Silent Woman, A 1	2	1	166
Six Months Ago 1	2	1	170
That Dreadful Doctor 1	2	1	176
Too Windy for an Umbrella 1	1	2	182
FOUR CHARACTERS.			
Betsy Baker 1	2	2	25
Betsy's Profile 1	2	2	25
Champagne 1	2	2	33
Childhood's Dreams 1	2	2	38
Cross Purposes 1	2	2	42
Dark Deeds 3	2	2	44
Dawn of Love, The 1	2	2	47
Fireside Diplomacy 1	2	2	58
Follow the Leader 1	1	3	59
Gray Mare, A 1	2	2	67
Irresistibly Impudent 1	3	1	86
Last Lily, The 1	3	1	93
Lucy's Love Lesson 1	2	2	103
Miseries of Human Life, The 1	2	2	111
Not False, but Fickle 1	1	3	123
One Must Marry 1	2	2	126
Pipes and Perdition 1	2	2	140
Romance Under Difficulties 1	3	1	153
Sweethearts 2	2	2	175
To Let, Furnished 1	3	1	180
Victor Vanquished, The 1	3	1	189
FIVE CHARACTERS.			
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Area Belle, The 1	3	2	18
Atchi 1	3	2	21
Cool as a Cucumber 1	3	2	38
Cross Purposes 1	3	2	42
Done on Both Sides 1	3	2	50
Furnished Apartments 1	5	0	62
Happy Despatch, The 1	3	2	67
He's a Lunatic 1	3	2	73
His First Brief 1	3	2	74
Inhuman 3	3	2	83
Just Twenty Years Ago 1	2	3	89
Little Change, A 1	3	2	96
Little Sentinel, The 1	3	2	96
Love Master—Love Man 3	2	3	101
Love's Young Dream 1	3	2	102
Maid of Honor 1	2	3	106
Monsieur Pierre 3	2	3	113
"Our Relatives" 1	3	2	131
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Perfection 1	3	2	137
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Rosebud of Stinging-Nettle Farm 1	4	1	154
Sentinel, The 1	4	1	162
Silent Protector, The 1	3	2	164
Slight Mistake, A 1	0	5	170
Tragedy Transmogrified 3	3	2	182
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Virtue Victorious 3	4	1	192
Whitebait at Greenwich 1	3	2	195
Wild Flowers 1	2	3	200
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Animal Magnetism 3	4	2	16
Anything for a Change 1	3	3	17
Artist's Stratagem, The 1	3	3	18
Broken Hearts 3	2	4	29
Captain of the Watch 1	4	2	31
Crumpled Rose-Leaf, A 1	3	3	43
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Good for Nothing 1	5	1	65
Hasty Conclusion, A 1	5	1	70
I'll Tell Your Wife 1	4	2	80
Irish Engagement, An 1	4	2	85
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Jacobite, The 2	3	3	87
Lesson in Love, A 3	3	3	94
Little Toddlekins 1	3	3	97
Loan of a Lover 1	4	2	97
Love 3	3	3	100
Love Flower, The 1	2	4	100
Matched but not Mated 1	4	2	108
Mischievous Bob 1	6	0	110
Nursey Chickweed 1	4	2	123
Orange Blossoms 1	3	3	126
Prison and Palace 2	4	2	144
Private Inquiry, A 1	4	2	145

	M.	F.	Pge
Ringdoves, The 1	4	2	149
Rough Diamond 1	4	2	154
Sir Dagobert and the Dragon 4.	5	1	169
Stage-Struck Yankee, The 1	4	2	174
Village Doctor, The 2	4	2	191
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Which is Which ? 1	3	3	195
Why Did You Die ? 1	3	3	196
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Creatures of Impulse 1	4	3	40
Daughter of the Stars, The 2	4	3	44
Dearest Mamma 1	4	3	48
Dowager, The 1	4	3	50
Fitzsymth of Fitzsmyth Hall 1.	5	2	58
Foresight 2	4	3	60
Girls of the Period 1	4	3	63
How to Settle Accounts with Your Laundress 1	5	2	76
Ici on Parle Francais 1	3	4	79
If I had a Thousand a Year 1	4	3	80
John Dobbs 1	5	2	88
Ladies' Battle, The 3	5	2	91
Lend Me Five Shillings 1	5	2	94
Limerick Boy, The 1	5	2	95
Lovely 1	3	4	102
Money Makes the Man 1	4	3	113
More Blunders than One 1	4	3	114
My Friend in the Straps 1	5	2	118
My Turn Next 1	4	3	119
My Wife's Second Floor 1	4	3	120
Nine Points of the Law 1	4	3	121
Original, The 1	6	1	127
Our Mary Anne 1	4	3	130
Patches and Powder 1	4	3	135
Quite at Home 1	5	2	146
Race Ball, The 1	6	1	147
Sign of Affection, A 2	5	2	163
Uncle Jack 1	3	4	186
Who's Your Friend ? 2	4	3	196
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Boots at the Swan 1	4	4	28
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Child of Circumstances, The 3	5	3	37
Fairy Freaks 3	2	6	55
Family Pictures 1	4	4	56
Funnibone's Fix 1	6	2	61
Husband to Order 2	5	3	78
Irish Dragoon, The 1	5	3	84
Katharine and Petruchio 1	5	3	90
Meg's Diversion 2	5	3	109
Mother and Child are Doing Well 1	5	3	115
Mrs. Sarah Gamp's Tea and Turn Out 1	4	4	116
My Precious Betsy 1	4	4	119
Peculiar Position, A 1	5	3	136
Plot and Passion 3	6	2	141
Sayings and Doings 1	5	3	155
Tiger at Large, The 1	5	3	179
Wonderful Woman, A 2	5	3	203
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Harvest Storm, The 1	9	0	69
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M. P. (Member of Parliament) 4	6	3	116
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Silver Lining 3	4	5	167
Three Temptations 1	7	2	178
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Vermont Wool Dealer, The 1	6	3	189
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TEN CHARACTERS.			
Ask no Questions 2	7	3	19
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Busy Body 3	6	4	30
Engaged 3	5	5	53
Glass of Water 2	6	4	64
Great Eastern, The 1	4	6	66
Helping Hands 2	7	3	72
Lost Heir, The 3	10	0	99
Old Story, The 2	5	5	124
Our Boys 3	6	4	128
Regular Fix, A 1	6	4	153
Single Life 3	5	5	167
Three Grocers, The 2	5	5	177
Tom Cobb 3	5	5	180
Twenty and Forty 1	4	6	183
Under the Laurels 5	6	4	187
Village Belle, The 4	6	4	190
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ELEVEN CHARACTERS.			
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Cousin Florence 2	4	7	39
Fool's Revenge, The 3	7	4	59
Getting Up in the World 1	8	3	62
Heir-at-Law, The 5	8	3	71
Lying in Ordinary 1	8	3	104
Palace of Truth, The 3	6	5	133
Partners for Life 3	7	4	134
Rivals, The 5	7	4	150
She Stoops to Conquer 5	7	4	164
Sheep in Wolf's Clothing 1	7	4	165
Soldier of Fortune, A 5	8	3	171
Two Roses 3	7	4	185
TWELVE CHARACTERS.			
Boarding School, The 1	7	5	27
Changelings, The 3	0	12	35
Checkmate 2	7	5	36
Dancing Barber, The 1	9	3	52
Honeymoon, The 5	8	4	75
Infatuation 4	8	4	81
Randall's Thumb 3	8	4	148
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Wicked World, The 3	6	6	198
Wife's Secret, The 5	9	3	197
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Fast Family, The 4	11	7	56
Hunchback, The 5	12	2	77
Ingomar 1	16	2	82
Lady of Lyons, The 5	12	5	92
Money 5	16	3	111
My Awful Dad 3	9	6	117
Poor Gentleman, The 3	11	4	141
Road to Ruin, The 3	9	4	151
School 4	5	9	156
School for Scandal 5	13	5	157
School for Scheming, The 5	7	8	158
School for Tigers, The 1	14	13	160
Speed the Plough 5	9	4	173

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With a view to obviate the great difficulty experienced by amateurs (particularly in country houses) in obtaining scenery to fix in a drawing-room, and then only by considerable outlay for hire, and causing great damage to walls, etc., we have decided to keep a series of Scenes, etc., on strong paper, comprising Back Scene, Border and Wings, etc., which can either be joined together or pasted on canvas.

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WOOD.—This is similar in style to the above, only a wood scene is introduced in the centre. It is kept in two sizes, as the above, and the blue paper can be introduced, as before indicated. Price, small size, with Wings and Borders, complete, $7.50 ; large size, $10.

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COTTAGE INTERIOR.—The same size as the previous scene. In the centre is a door, which can be made practicable if necessary. On the left centre is a rustic fire-place, and right centre is a window, which can also be made practicable ; on the wings are painted shelves, etc., to complete the scene. A Box Scene can be made by purchasing extra Wings, as described above, and forming doors on each side. Price, with Border and one set of Wings, $10.00 ; with Border and two sets of Wings, to form Box Scene, $12.50.

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